

真義大觀

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真義大觀

326

SELECTED RELICS

of JAPANESE ART

Vol. III.

EDITED BY S. TAJIMA.

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PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

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PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

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如意輪觀世音菩薩木像 傳聖德太子作

(身長五尺二寸)

大和國法隆寺眞言宗中宮寺藏

中宮寺は聖德太子(西暦五七三年—六二二年)の班鳩宮趾の東隅に現存する尼寺にして、太子の母后穴穗部間人皇女の宮を寺となしたるものなり。茲に出せる木像は其寺の本尊にして、寺傳に聖德太子の作と云へり。如意輪觀世音のことは第一冊、廬山寺の觀世音と東寺の六觀世音とに就て述べたるが如し。但し廬山寺の像の如く、右手を立て、説法度生の相を爲すものは彌勒佛にして、説法の相は如意輪觀音になきことなるに、人多くは之れを知らずして、指端を頬に觸るゝ如意輪思念の相と混同し、すべて之れを如意輪觀音とするは甚だしき誤なりと云ふものあり。然れども經文に據るに、如意輪には支願憶念相と立指説法相との兩様あることを説くを見れば、廬山寺の像もこゝに掲ぐる像も共に如意輪觀音なること疑なし。この種の觀音は古代より我國に傳來し、京都太秦廣隆寺にも亦二軀安置せられ、一は太子の自作と云ひ、他は百濟の貢獻なりと傳ふ。蓋し西暦紀元第一世紀頃に當り、印度西北部に大乘佛教の興起せると共に、佛天像の製作大に行はれ、互に技工を競ひし極、遠く西方希臘の彫刻法をも參酌せしことありしことなるが、今この觀音の像を見るに、其面首幹肢の如き、自然の發達を毀らず、又其相好の圓滿なる、或は多少彼れの影響を受けしやも知る可からず、この像果して聖德太子の作なりや否やは斷定し難きも、其製作の優秀なる、廣隆寺に傳ふるものより遙に其上にあり、所謂推古時代木彫の至大なる標範として他に比儔す可きものあるを見ざるなり。

WOODEN IMAGE OF CAKRAVARTÎ-CINTÂ-MANĪ AVALOKITEŚVARA
(NYOIRIN KWANNON).

(5 feet 1 7/8 inches in height.)

SAID TO BE BY SHÔTOKU TAISHI.

OWNED BY THE TEMPLE CHÛGÛJI, YAMATO.

(COLLOTYPE.)

Chûgûji is a nunnery which was formerly a palace of the mother of **Prince Shôtoku**, and still stands in the eastern corner of the ancient site of the palace of Ikaruga, the old residence of the Prince (573-622 A.D.). The wooden image, here reproduced, is the chief object of worship of the nunnery and is the work of the Prince himself, according to tradition. Of Avalokiteśvara we have spoken more than once (see Vol. I, Title vi, image in Rosanji, and Title xv, "Six Avalokiteśvaras" in Tôji). This image is in the attitude of meditation which is characteristic of the saint. Such images have been handed down from olden times; two being found in Kôryûji, Uzumasa, Kyôto, one said to be by Shôtoku, the other from Korea. In the present image we observe that the entire body is very true to nature, which may indicate the influence of the ancient art of Northern India. Whether it is by the Prince or not we can not tell; but it is much better workmanship than that of Kôryûji just mentioned; indeed it is the finest specimen of the Suiko period (593-628).



I



觀勒僧正木像

作者不詳

(身長三尺)

大和國法相宗大本山法隆寺藏

觀勒は百濟國の貢僧にして推古天皇の十年(西曆六〇二年)に來朝せり、僧史を閲するに、師は天文、地理、方術に精通したることを記すれども、佛教に於ては何種の法義に通達したるか詳かならず、聖德太子(西曆五七三年—六二二年)嘗て星宿曆占を以て眞個の佛教を雜亂するの虞ありとなし、深く師を戒められたることありと云ふ、而かも師が推古天皇の三十二年(西曆六二四年)僧正に任せられ、我全國の寺院僧尼を統督したるを見れば、其伎倆と德望とは當時に冠たりしこと知る可し。

こゝに出せるものは、推古時代に作られたりと稱する僧正の肖像なるが、其斧削の痕と材質の時代とに由りて察するに、此傳説眞に近からん若し否らずとするも、恐らくは當代を距ること遠からざるの作なる可し、其高僧碩德の相、眉宇の間に顯はれ、神采奕々眞に逼るが如き、名工巨匠に非らずんば、豈能く斯の如くならんや、若し夫れ我國に存する古肖像中、其最も古くして且つ最も優なるものを求むれば、必ず先づ指をこの像に屈せざるを得ざるなり。

WOODEN IMAGE OF THE HIGH PRIEST, KWANROKU.

(2 feet 11¾ inches in height.)

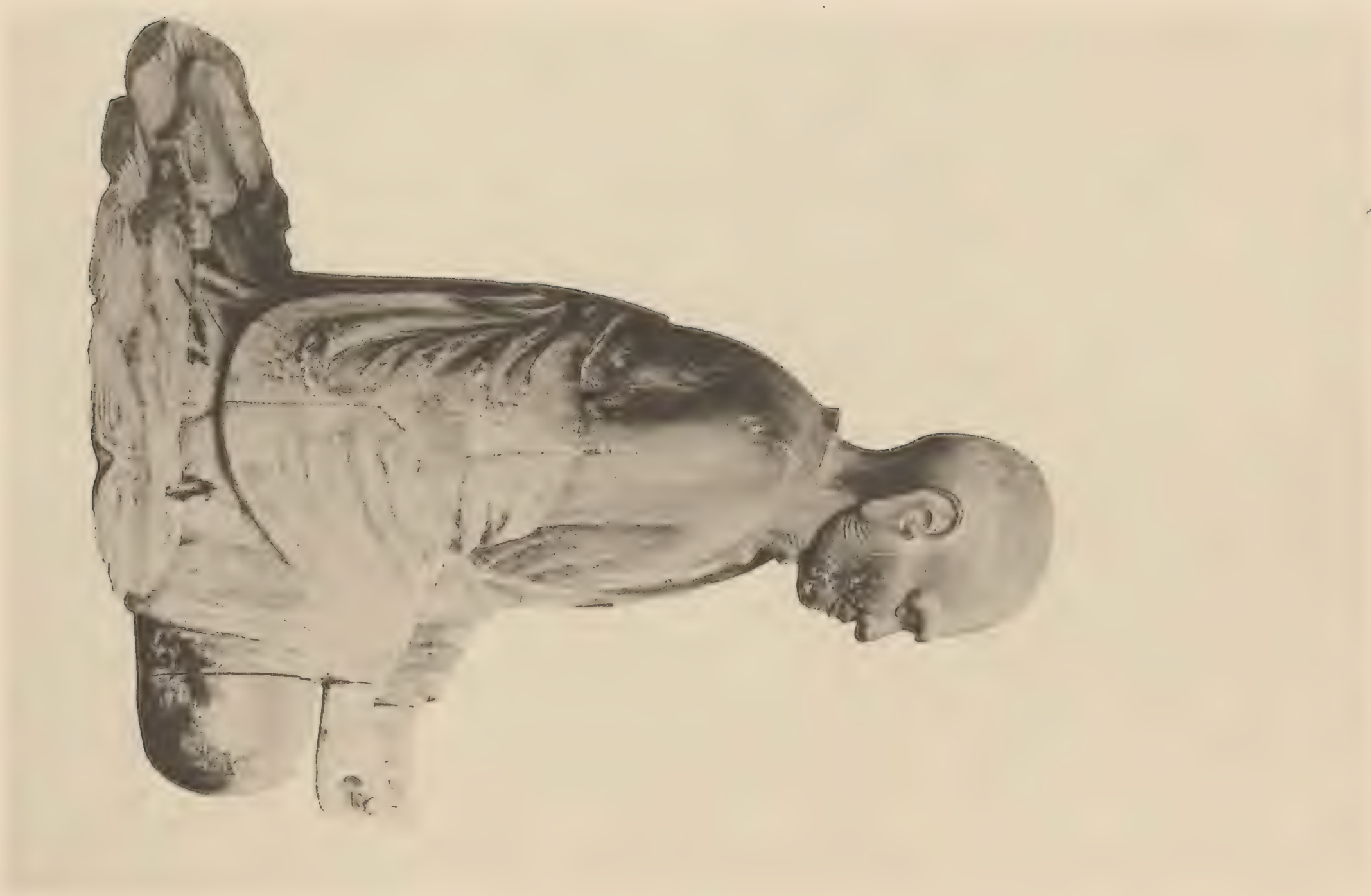
ARTIST UNKNOWN.

OWNED BY THE TEMPLE HÔRYŪJI, YAMATO.

(COLLOTYPE.)

Kwanroku was a Korean priest who came to Japan in the tenth year of the reign of the Empress Suiko (602 A.D.). In a biography of priests it is stated that he was versed in astrology, geography, and fortune-telling, but we find no word as to the special branch of Buddhism he professed. Prince Shôtoku, it is said, once warned him that astrology, fortune-telling, or the like, might cause confusion in Buddhism. In 624, however, he was promoted to the highest rank of the priesthood, whose duty it was to superintend all the priests and nuns of the Empire.

The image, here reproduced, is said to be representative of the carving of the Suiko period, and the tradition seems credible, judging from the quality of the material used and the skill shown in the use of the knife. This is one of the oldest and most famous carvings in Japan.



阿彌陀、觀音、勢至、三尊銅像 作者不詳

(中尊身長一尺六寸、脇侍兩尊各身長八寸、
屏風 一尺七寸五分、横二尺六寸)

大和國法相宗大本山法隆寺藏

阿彌陀佛のことは第一冊、法然院の本尊に就きて説き觀音のことは同冊、東寺の六觀世音菩薩畫像の處に述べたるが如し勢至は具には得大勢至と云ひ觀世音と共に阿彌陀佛の教化を輔佐し、其淨土に往生せんと願ふものを迎攝する大士なるが觀無量壽經(藏經地持第二冊)には此大士の身量等は觀世音に同じく其智慧光は普く一切衆生を照して、三途(火刀血の三苦ある境界)の苦を離れ、無上力を得せしむるが故に、この大士を大勢至と云ひ又其一毛孔より發する光明を見るに至れば、直に十方無量の佛光を見得るが故に無邊光とも號すと説き、首楞嚴經(藏經成軌第一冊)には大勢至菩薩もと因地に在りし時、念佛を以て無生忍を得たれば、今此世界に於ても念佛の行者を攝取して淨土に歸せしめんと説けることを記せり、以て此大士の性質及び行業を知る可し其觀世音と共に阿彌陀の左右に待する典據は觀無量壽經に、印度摩迦陀國、阿闍世王の母后韋提夫人が空中にこの三尊を拜したりと云へる文及び阿彌陀佛が二大士と共に念佛者の前に來現すと云ふ數處の文あるに由れり、但しこの二大士は同位同格にして、大勢至の慧光と觀世音の慈光と、固より優劣のある可き道理なけれども、觀世音は支那、日本等に於て廣く信奉せられ、而して、大勢至は世人の信仰を受くること篤からざるは奇と謂ふ可し

こゝに掲ぐる三尊の銅像は古記に據れば光明皇后(垂武帝の后)の母橘夫人が念持佛として鑄造せしめられしものにして、世に所謂天智式天智時代は西曆第七世紀の中頃と稱するものなり、其三尊の銅像が優美精巧を極めて、本邦に於ける造像術の一大發達を告げたる標幟たるのみならず、後背の屏障(下段に寫出せるもの)の如き、亦當代に於ける鑄造美術の極粹なるものなり、其勁健にして而も優美なる曲線を以て巧に彼れが如き精妙なる諸聖者文様を鑄成せる處、眞に驚嘆の外なし、また臺板には波文を作出し、三尊の蓮座を波面より抽出せしめて、曼荼羅を成就せる處、意匠の巧妙なるを認む可し、洵に是れ當代に於ける製作品中最も尊重推崇す可きものならん

COPPER IMAGES OF BUDDHA AMITĀBHA, BODHI-SATTVAS AVALOKITEŚVARA
AND MAHĀSTHĀMA WITH A FOLDING SCREEN.

(The middle Buddha, 1 foot 7 inches in height; the two Bodhi-sattvas, each 9½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE HÔRYŪJI, YAMATO.

(COLLOTYPE.)

Of Amitābha and Avalokiteśvara we have already spoken in the first volume (see respectively the image of the Buddha in Hōnen-in and the Six Kwannon in Kyō-ōgokokuji (i.e. Tōji). Mahāsthāma, or Mahāsthāma-prāpta as he is otherwise called, is said to assist the Buddha in the work of salvation. According to the Amitāyur-dhyāna Sūtra the size of his body is the same as that of Avalokiteśvara, and the light of his wisdom is able to save all beings of the world, and at the same time to impart great power to them. Hence the name Mahāsthāma (possessor of great strength). In the Śūrāṅgama Sūtra it is mentioned that he is a special protector of the believers in Amitābha, for it was by virtue of his faith in that Buddha that he himself acquired the great resignation which qualified him to be a Bodhi-sattva (saint). In the sacred books of the Buddhists, we often find these three mentioned as a triad, in which Avalokiteśvara represents mercy or love, and Mahāsthāma wisdom, while Amitābha is said to be possessed of both. The representative of mercy has become more popular than that of wisdom in all the Buddhist lands belonging to the northern school.

These images belonged, according to the tradition of the temple, to Lady Tachibana, mother of the Empress Kōmyō; it is said that she ordered them to be cast for her private use. They are in the style of the Tenchi period (middle part of the 7th century). The figures of the three saints so excellently worked out, the beautiful design of the screen with various deities depicted on it, the three lotus flowers, and the waves on the floor, are all marks of the great development of the moulding art in that period.



聖觀世音菩薩銅像 作者不詳

(身長七尺)

大和國西京法相宗大本山藥師寺藏

聖觀世音は六觀音の第一にして、其形相には、左手紅蓮花、右手開花相第一冊、東寺の六觀音畫像中に出せるもの、如し、左手赤蓮花、右手紅蓮花、左手白蓮花、右手施無畏印、左手蓮花、右手白拂子等、種々の異あれども、皆二臂にして、寶冠には阿彌陀佛を戴くの例なるに、こゝに掲ぐるものは、寶冠の化佛なきのみならず、左手は餓鬼界濟度の爲めに、風(頭指)空(拇指)相捻りて、聖觀世音に固有の印相を示せども、右手は風(頭指)火(中指)相接せしめ、遮除障罪の力用を顯はすのみにして、執蓮の相なし、是れ如何なる典據に基けるものなるか詳ならざれども、百濟高麗より傳來せし圖式に由りて造り成せしものならん、蓋し我國の佛像は、推古時代(西曆第六七世紀之交)の朝鮮風に始まり、天智時代(第七世紀の中頃)を経て、天平時代(第八世紀の前半)の最巧最妙に達せり、この天平時代も、後期乃ち孝謙帝(西曆七四九年—七五八年)時代のものには、拙劣なるもの多く、前期乃ち元正聖武の朝(西曆七一五年—七四八年)に成りしものには、所謂印度希臘式混入調和し、我國美術の優美圓熟の極點に達したり、こゝに掲ぐる銅像は、この天平前期の前驅とも云ふ可きものにして、其軀幹手足の自然なる、天衣瓔珞の精妙なる、人をして毫も材料の堅剛を感せしめざるは、巧と云ふ可し、寺傳には、この像は百濟國の貢獻する所なりと云へども、彼の國當時果してこの靈軀を鑄造せる名工ありしや、甚だ疑ふ可し、若し果して外國製なりとせば、寧ろ支那唐朝の良工が作れるものとするを妥當なりと信ず

COPPER IMAGE OF ÂRYA AVALOKITEŚVARA.

(6 feet 11¾ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE YAKUSHIJI, YAMATO.

(COLLOTYPE.)

Ârya Avalokiteśvara is one of the Six Avalokiteśvaras. His picture has been given in Vol. I (see "Six Avalokiteśvaras" in Tōji) though that differs in several points from the present image. To what authority the difference must be referred we can not say. Perhaps the type of the present image is in imitation of a Korean work. Buddhist images in Japan follow the Korean style in the Suiko period (593-628 A.D.). Passing the transition period of Tenchi (middle of the 7th century), art reached the climax of its development in the Tempyō period (first half of the 8th century). The last named period is again divided into two, the earlier and the later. The later period, i.e. the reign of the Empress Kōken (749-758), already shows decline, but the earlier period, i.e. the reigns of the Empress Genshō and of the Emperor Shōmu (715-748), contains some most excellent works which are rightly called Greco-Indian, their type showing a very high grade of development. The present image is to be placed in the earlier period of Tempyō, or to speak more precisely, it is a forerunner of that period. The body and limbs are so natural, the heavenly garment and the garlands so beautiful and light, that it does not strike one as being of metal. The tradition of the temple has it that it was presented to the court by Korea, but we are much in doubt if Korea had an artist of so great merit. If it is really an imported image, we should rather assign it to an artist of the Tang dynasty of China (7th, 8th and 9th centuries).

二七〇 聖賢の志

[illegible]

大味圖西方諸國大本山藥圖卷一

(良子只)

聖賢之音若幽蘭兮 非香不結

COPPER IMAGE OF ÂRYA AVAOKTESVARA.

(6 feet $11\frac{3}{8}$ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE YAKUSHIJI, YAMATO.

(COLLIER)

(7th, 8th and 9th centuries).
If it is really an imported image, we should rather assign it to an artist of the Tang dynasty of China presented to the court by Korea, but we are much in doubt if Korea had an artist of so great merit. The tradition of the temple has it that it was the body and limbs are so natural, the heavenly garment and the garlands so beautiful and is to be placed in the earlier period of Temp'yō, or to speak more precisely, it is a forerunner of that are rightly called Greco-Indian, their type showing a very high grade of development. The present image Empress Genjō and of the Emperor Shōmu (712-748), contains some most excellent works which Empress Kōken (749-758), already shows decline, but the earlier period, i.e. the reigns of the period is again divided into two, the earlier and the later. The later period, i.e. the reign of the climax of its development in the Temp'yō period (first half of the 8th century). The last named period (593-628 A.D.). Passing the transition period of Tenchi (middle of the 7th century), are reached is in imitation of a Korean work. Buddhist images in Japan follow the Korean style in the Suiko what authority the difference must be rejected we can not say. Perhaps the type of the present image (see "Six Avalokiteśvaras" in Tōji) though that differs in several points from the present image. To Ārya Avalokiteśvara is one of the Six Avalokiteśvaras. His picture has been given in Vol. I

(7th, 8th and 9th centuries).



九面觀世音菩薩木像 作者不詳

(身長一尺二寸五分)

大和國法相宗大本山法隆寺藏

法隆寺は聖德太子(西暦五七三年—六二二年)の創立にして、太子時代の佛像佛器等を藏すること夥しく、又其金堂、層塔、二王門等も當代形式のまゝ、今日に至れるものなりと云へば、此寺は推古時代の技工即ち當時に於ける美術の如何を知る可き究竟の材料を學者に供給する名利と云ふ可し。茲に掲ぐる九面觀世音木像に就きては、同寺の古記に種々の説あり、曰く推古天皇の三年、淡路島に漂着せる沈水香木を聖德太子に獻せしかば、之れを用ゐて觀音の尊容を彫刻せり。今の九面の像是れなりと、又曰くこの夢殿の内に安置する身長一尺の十一面觀世音は、聖德太子白檀を用ゐて自ら彫刻し本尊とせられしものにして、臺座は檜なりと、此二説に依れば、九面と十一面との二種の觀世音が夢殿中に安在するが如くなれども、古來この殿裡には九面の一體奉祀せらるゝのみ是を以て法隆寺の學僧訓海は説を爲して曰く、九面に本面と太子の尊顔とを加ふれば十一面とならん、十一面觀世音の祕印に由れば行者の面を合算することなきにあらずと是れ蓋し太子が世事出世事に關し、深思熟慮の必要を感ぜらるゝに當りては、毎にこの夢殿に入りて靜坐せられしと云ふ古傳説を、瑜伽行者の修法に合勘せるものならん然れども良訓は、首楞嚴經藏經成帙第一冊の觀世音が衆多の妙容を現じて無邊の祕密神呪を説き群生を利益する條に、或は一首、三首、五首、七首、九首、十一首等を現せんとあるに據り、九面を強て十一面とするの非を説けり。今この像を見るに、本面を合算するも九面あるのみ然るに之れを十一面と云ふは、本面額上の化佛を一面として算入したりとせんか、外に向七面の化佛あるを如何せん。又此像の左手に寶瓶を捧げ右手に念珠を掛くるを以て、十一面觀世音の祕印とするの説あれども、九面觀世音の手印が之れに異なることを證明するの典據なければ、吾人は寧ろ之れを九面觀世音とするの穩當なるを信ず、而して其製作に至つては、或は推古時代と云ひ、或は天智時代と云ひ、或は天平時代と云ひ、又或は唐代とも云ひ、其評論區々として未だ是れが決定を見ずと雖も、其體制、瓔珞衣裳等より觀るも推古時代には未だかゝる佛像の形式は存せざりしが如し、之れを天智天平と云ふも、此像の如き姿勢の俊秀にして技藝の精巧を極めたる木彫に至ては未だ其依準を得ず、之れを唐代の作となすも亦他に未だ其比類を見ず、故に其製作年代は容易に斷定す可からずと雖も、要するに此佛像が本邦藝術史上に最大の價値を有すること、恐らくは何人も異論なき所なる可し。

WOODEN IMAGE OF NAVA-MUKHA AVALOKITEŚVARA
(THE NINE-FACED KWANNON.)

(1 foot 2¼ inches in height.)

ARTIST UNKNOWN.

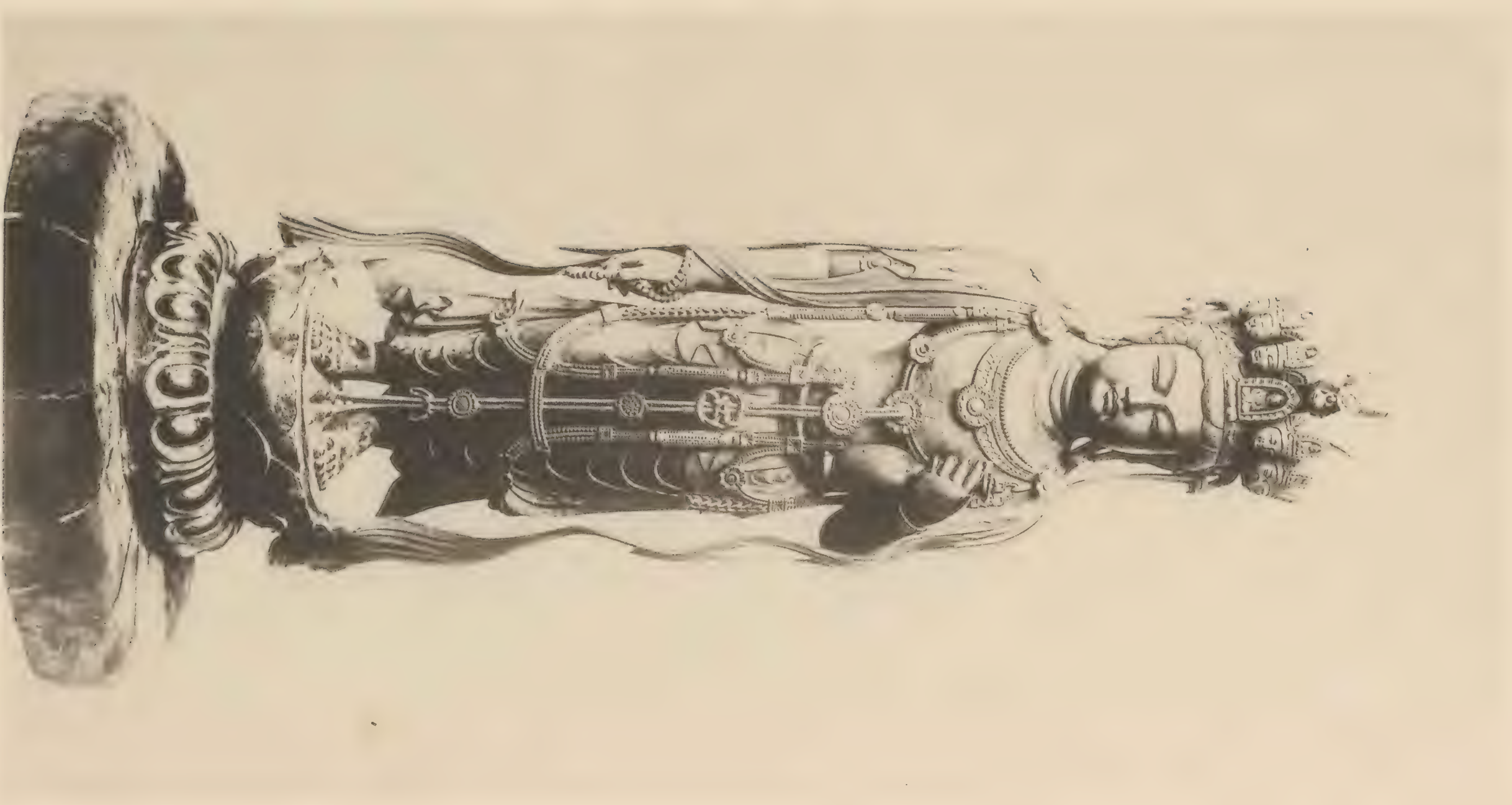
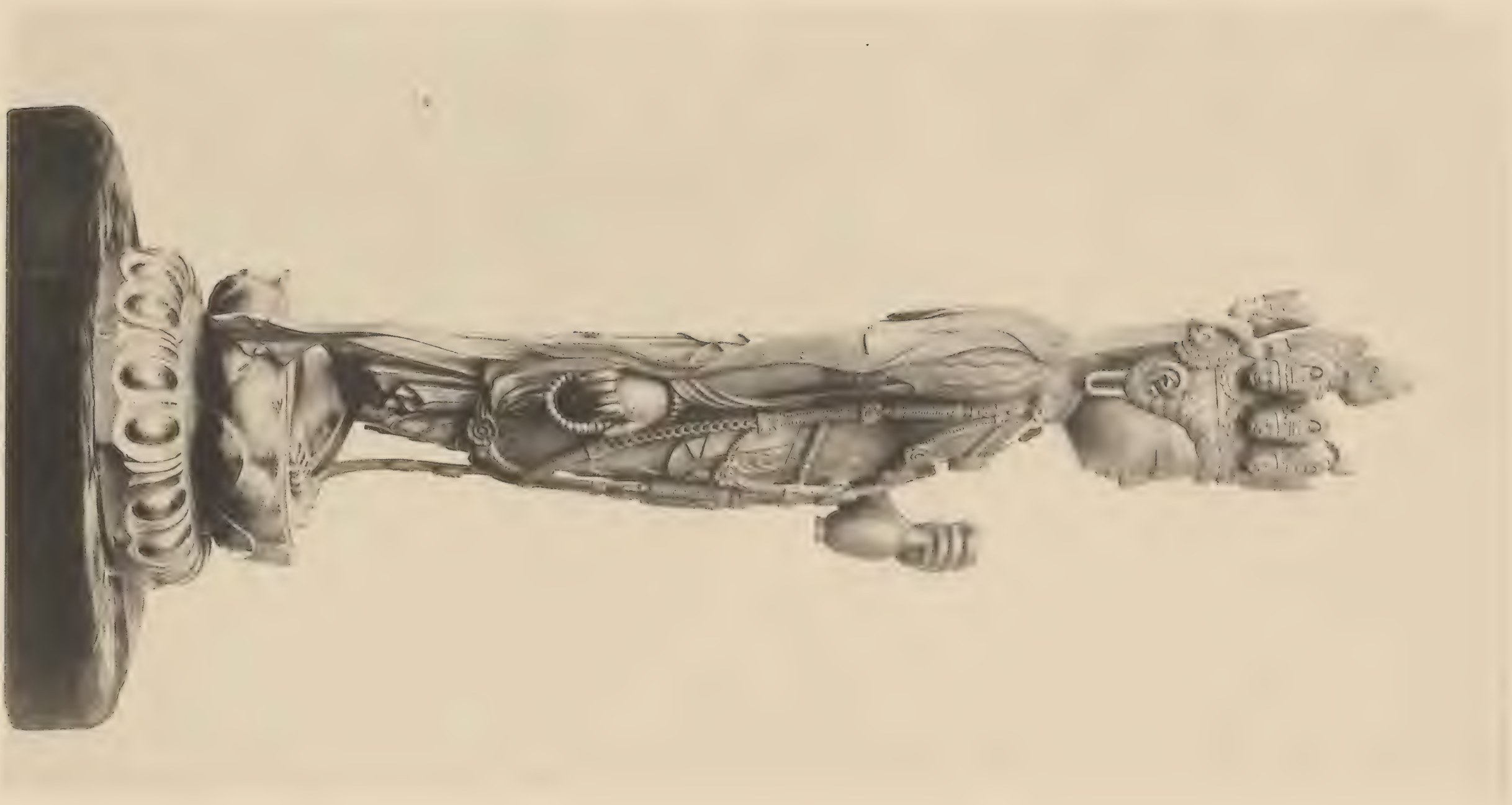
OWNED BY THE TEMPLE HÔRYŪJI, YAMATO.

(COLLOTYPE.)

Hôryûji was built by Prince Shôtoku (573-622 A.D.) and various images of Buddhas and Devas, and several Buddhist articles are stored there, most of them being contemporaneous with, or earlier than, the Prince. The Kondô (the Golden Hall), Pagoda, Ni-ô Gate and others are still as he built them. The temple thus supplies fine materials for the study of the ancient architecture of Japan.

As to the wooden image of Nava-mukha Avalokiteśvara, the traditional record of the temple gives two opinions. According to the one, the Nine-faced Kwannon was carved out of Aloe wood, found in 595 on the sea-shore of an island in the province of Awa and presented to the Prince. According to the other, the Eleven-faced Kwannon, one foot high, which is enshrined in the Yumedono (the Hall of Dreams) of the temple, was carved by the Prince himself out of white sandal-wood and made an object of worship. From the above records it appears as if there were two different images in the Hall, but in fact we have only one; nor is there any further evidence of there ever having been another. Kunkai, a learned priest of the temple, is of the opinion that the nine faces with the principal one of the image and that of the Prince himself, as worshipper, make up the number of eleven, as it is not unusual to count the face of the devotee. This signifies the union of subject with object according to the Yoga practice. The Prince is said to have sat there in the Hall before the image whenever he had any thing to take into serious consideration. But there are some of equal authority who oppose this view, and it seems perhaps better to call it the Nine-faced Kwannon, interpreting the mention of the Eleven-faced as a mistake on the part of the recorder.

As to the date of the image, opinions differ much. Some believe it is of the Suiko period (593-628), others, of the Tenchi (662-671.) or the Tempyô (8th century). Some assign it to a Chinese artist of the Tang dynasty (from the beginning of the 7th century to the beginning of the 10th century). But in the Suiko period we find as yet nothing like this, no such drapery, no such ornamentation, nothing indeed at all in this style. Even in the Tenchi and the Tempyô periods we have no carving to be compared with this; much less in the Tang dynasty of China. We are quite unable to refer this to any art-period, but no one would hesitate to call it the most excellent and noteworthy object of art ever produced in the history of Japanese sculpture.



釋迦牟尼佛銅像 作者不詳

(身長八尺)

山城國眞言宗蟹満寺藏

釋迦牟尼佛のことは既に第一冊狩野祐勢の釋迦文殊普賢畫像の處に述べたり然れども彼の畫像は佛が菩提樹下に於て大覺自證の後海印三昧に住して法樂を享受するの狀を描きたるものにしてこの銅像は六道地獄餓鬼畜生阿修羅人間天界に輪廻する群生に對して說法し之れを濟度するの心相を鑄成したるものなり其兩臂の印相を見るに左手は空拇指(火中指)を彈せんとするものにして佛智佛願を發動して無緣の大慈悲を行ふことを表示し右手は空拇指風頭指相接して禪定精進兩つながら堅固に散亂懈怠なきことを顯彰せるものゝ如し但し此印相は普門示現度生一切を誓へる觀世音菩薩のものと相同じ蟹満寺の相傳に據ればこの像は源平時代(西曆第十二世紀)までは相樂郡綺田村東の光明山頂に安置し曾て兵燹の爲めに堂宇灰燼に歸せし後は久しく露佛のまゝなりしを村人相謀りて今の蟹満寺に移し終に本尊として奉祀するに至れるなりと光明山上の堂宇は何の時代に何人が建立せしものなるかまた村人が蟹満寺に移したるは何時の頃なりしか信證の徵す可きものなし然れども其意匠の高妙なる其相好の端正圓満なる又其材料を自在に使役せるが如き諸點に照せば此銅像は天平(西曆第八世紀前期)の作と推斷せられざるにあらず鑑識家中には之れを天智時代(西曆第七世紀の後半)の遺品と云ふ者あれども之れを彼の時代に成れりと云ふ奈良西京藥師寺の藥師三尊銅像に對觀せば技巧自ら甲乙の差異ありて其間若干の年代を隔つることを認む可し兎に角に此像は本邦鑄造佛中有數の大作たること争ふ可からず

COPPER IMAGE OF ŚÂKYAMUNI.

(7 feet 10¾ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KANIMANJI, YAMASHIRO.

(COLLOTYPE.)

Of the Buddha Śâkyamuni we have already spoken more than once in the first volume of the present series (see e.g. Śâkyamuni, Mañjuśrî, and Samantabhadra drawn by Wu Tao-tze).

This image represents him as preaching his Law, as the saviour of the world of beings. According to esoteric Buddhism the sign made by his left hand, i.e. the touching of the thumb and the middle finger, means the exercising of his perfect wisdom and great vow, through which he shows his absolute compassion towards all living creatures. The thumb represents the ether, which further stands for wisdom, and the middle finger the fire, which is the symbol of his vow. In the same way the thumb of the right hand signifies meditation (also the ether) and the second finger effort (the air). The touching of these two means the right application of thought and earnest effort in this work. This attitude is often assumed by Avalokiteśvara.

This image is said to have been left exposed till the Genpei period (12th century) on Mount Kômyô, Kabata near Kyôto, after the temple had been burnt down in a civil war. The people of the village brought it down and enshrined it in the temple Kanimanji. We know nothing of the first temple save that it is said to have been on Mount Kômyô, but the image in question might be ascribed to the early part of the Tempyô period (8th century), judging from the excellence of design, the nobility of countenance, and the richness of the material used in casting. Some connoisseurs would place this in the Tenchi period (latter part of the 7th century), but when we compare it with the image of Yakushi (Bheṣajya-âcârya Buddha) preserved in the temple, Yakushiji, Nara, and which belongs to the Tenchi period, we observe a difference between the two in point of dexterity, a difference sufficient to preclude the possibility of their being contemporaneous. Anyhow this is one of the greatest works of sculpture in Japan.

[illegible]

翠巖半瓦將殘

讀書不難

(良是大只)

COPIER IMAGE OF SÂKYAMUNI.

(7 feet 10 $\frac{3}{4}$ inches in height).

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KANIMANLI, YAMASHIRO.

(SYNOPSIS)

one of the greatest works of sculpture in Japan.

doubtedly a difference sufficient to preclude the possibility of their being contemporaneous. Anyhow this is Yakushi-jō, Nara, and which belongs to the Tenchi period, we observe a difference between the two in point of century), but when we compare it with the image of Yakushi (Bhaiṣajya-garbhā Buddha) preserved in the temple, material used in casting. Some connoisseurs would place this in the Tenchi period (latter part of the VII period (8th century), judging from the excellence of design, the nobility of countenance, and the richness of the have been on Mount Kōmyō, but the image in question might be ascribed to the early part of the Tempō down and enshrined it in the temple Kaninmaji. We know nothing of the first temple save that it is said to Ikabata near Kyōto, after the temple had been burnt down in a civil war. The people of the village brought it This image is said to have been left exposed till the Genpei period (12th century) on Mount Kōmyō, thought and earnest effort in this work. This attitude is often assumed by Avalokiteśvara.

the ether) and the second finger effort (the air). The touching of these two means the right application of fire, which is the symbol of his vow. In the same way the thumb of the right hand signifies meditation (also all living creatures. The thumb represents the ether, which further stands for wisdom, and the middle finger the the exercising of his perfect wisdom and great vow, through which he shows his absolute compassion towards esoteric Buddhism the sign made by his left hand, i.e. the touching of the thumb and the middle finger, means According to series (see e.g. Śākyamani, Mañjuśrī, and Samantabhadra drawn by Wu Tiao-tze).

Of the Buddha Śākyamani we have already spoken more than once in the first volume of the present



梵天乾漆像 作者不詳

(身長一丈三尺二寸)

奈良華嚴宗大本山東大寺藏

梵天は、古來印度人が造物主として信奉せる神にして、彼の國の古典を見るに、太初梵天先づ生れ、獨住せしこと一切なりしが、既に思惟すらく、希くは諸の有情此に來生せよと、此に於て多數の梵子一時に生出したりとあり、而して印度の佛教徒も梵天を以て三千大千世界の主と稱すれども、是れ國人の傳唱せし所を襲用せしに過ぎず、龍樹大士(西曆第一世紀の末葉、印度の西部に生れ、大乘佛教を興隆せる高僧)の如きは、世界に神あり、常に尊勝憍慢の法を求むるが故に、自から天地人物は是れわが化作なりと言ふのみと、梵天を評せり、蓋し佛教徒はすべて此等の神を否定せざるのみならず、佛徒中には、この神の住する天界に身を寄せて修行の便を得るものありとも説けり、又大乗佛教の説法には、この神は帝釋天と共に必ず來會し、或は請法者の列に加はり、或は教法、行者の護持者たらんことを誓ひ、飽くまで佛教に柔順にして、且つ有力なる作業を爲すと云へり

こゝに掲ぐる像は、東大寺三月堂の本尊不空羂索觀世音の脇士として、帝釋天と對立するものなり、其顔貌の溫和高雅にして、而も端嚴なる、三千大千世界の主として、はた又佛教の守護者として、能く圓滿の能力を具備することを感得するに足れり、作者は古來良辨僧正なりと傳へ、甚た正確ならずと雖も、實に天平時代(西曆第八世紀)の古遺物中、有數のものにして、決して尋常彫刻家の作品にはあらざるなり

LACQUERED IMAGE OF THE GOD BRAHMÂ.

(13 feet in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

Brahmâ is the supreme god in the Indian pantheon, and, as one of the triad, he is especially the Creator (Śiva being the Destroyer, and Viṣṇu the Preserver). According to the Indian tradition, he himself came into being first and lived alone for a Kalpa (an Eon); he then desired the creation of other beings, and thus were all beings created. Indian Buddhists called him the "Lord of the Earth," (Brahmâ, Sahâmpati). He is often mentioned together with Indra at the beginning of a sacred text (sûtra), and is one of the patron gods of the religion.

The image here given belongs to the Sangatsudô, of the temple Tôdaiji, Nara, and is enshrined beside Amogha-pâśa Avalokiteśvara, the chief divinity of the temple. Notice the folded hands (a sign of reverence to Buddha) and the sublime dignity of the head and face worthy of the lord of the earth and the lord patron of Buddhism. It is certainly one of the best art-relics of the Tempyô period (8th century A.D.).



伐折羅、毘羯羅、二大將塑像 作者不詳

藥師如來十二神將塑像中の二軀

(身長各五尺八寸)

奈良華嚴宗新藥師寺藏

十二神將は藥師瑠璃光如來の十二大願具足の名號を領得せる大將にして、各七千の藥叉を有し、藥師佛の教法及び其修行者を護衛し、一切の苦難障害を排除し、志願を成就せしめんと誓ふものなり、こゝに掲ぐるは其第二位伐折羅大將と第十二位毘羯羅大將となり、前者の本地は得大勢至菩薩にして十二支中の子に當り、後者の本地は釋迦牟尼如來にして戌に當るとて、輓近の佛工が此等の神像を造るには、鼠、牛、虎、兎等の首を刻み出すを例とすれども、其典據は藥師經の中には存せず。こゝに出せる十二神將の像は、寺傳に止利佛師(西曆第六七世紀の交の人)の作なりと云へども、是れ無稽の言にして、天平時代(第八世紀)のものたること疑なし、惟ふに、新藥師寺の創建に際し、聖武帝(西曆七二四年―七四八年在位)が當時の良工に命じて造らしめ給ひしものならん、試みに之れを第一冊に掲載せる彼の東大寺戒壇院の四天王に比せば、殆んど同時代の作たることを認むるに難からざるを感ず可し、其意匠の巧妙、技術の卓絶なる、兩者共に天平時代塑像美術の最優品として、極めて尊重す可きものにして、且つ新藥師寺の此像は、本邦各寺の十二神將中第一に位す可きものなり。

CLAY IMAGES OF VAJRA AND VYÂKÂRA, THE SECOND AND THE LAST OF THE TWELVE DIVINE HEROES.

(Each, 5 feet 8½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The twelve divine heroes represent the twelve great vows of the Buddha Bheṣajyâcârya (Yakushi). Each governs 7,000 demons (Yakṣas) with whom he is said to protect the doctrine and the devotees of the Buddha from all dangers that may threaten them. The second is Vajra and the twelfth Vyākâra.* The former is said to be an incarnation of the Bodhi-sattva Mahâsthâma and the latter that of the Buddha Śâkyamuni.

The figures of the twelve heroes in Shinyakushiji are said to have been the work of Tori (between the 6th and 7th centuries). But in our opinion there is no doubt whatever that they belong to the Tempyô period (8th century). When the temple Shinyakushiji was built, early in the 8th century, they might have been manufactured by some artist of renown by Imperial order, as was often done at that time. When we compare these with the images of the four regents of heaven (Shitennô) in Kaidan-in, Tôdaiji (Vol. 1), we see that they are almost certainly contemporaneous. The excellence of design and the skilful workmanship are characteristic of the plastic art of the Tempyô period. These are the best of all the images of the twelve heroes extant in Japan.

* Or perhaps Vikâra.

神書の北邊は本准者書の十二轉中第一二道を行きとのなり
 壁畫美琳の景物品よりて鑑みたり重て可きとのなり且て豫藥
 なるを惣て可く其意圖の正列并常の卓識なる兩落共に天平朝升
 の四天王の出世の經より同朝升の升たるより驅ひるに鑑みたる
 こととのなりと云ふは其の爲に一冊の掛軸なる處の東大寺新羅國
 額十二四半一十四八半五箇の當朝の良工の命より畫さしと云ふ
 邊のとのするところを鑑みし所より豫藥神書の陰義に綱り聖瓦書西
 邊の人の升なりと云へざるは其の經卷の言より天平朝升(藥八冊
 こ)のに出たる十二轉中の第一轉の邊の書より北條朝福(西觀漢記六十二冊)の
 お藥神書の中より知れり

[illegible]

宗身華蠟宗濫藥圃寺蠟

(良卦谷正只六也)

藥酒收來十二時後壁掛於一

升世羅里羅無二大無堅著 升世不著

THE LAST OF THE TWELVE DIVINE HEROES.
CLAY IMAGES OF VAJRA AND VYÂKÂRA, THE SECOND AND

(Each 5 feet $8\frac{1}{2}$ inches in height.)

ANNUAL REPORT 1991/92

OWNED BY THE TEMPLE, SHINYAKUSHIJI, NARA.

(3) $\forall x \exists y (Rxy)$

The twelve divine heroes represent the twelve great vows of the Buddha Shakyamuni (Yakushi). Each governs 7000 demons (Yakshas) with whom he is said to protect the doctrine and the devotees of the Buddha from all dangers that may threaten them. The second is Vajra and the twelfth Vajrakṣatṛa*. The former is said to be an incarnation of the Bodhi-sattva Mañjuśrī and the latter that of the Buddha Śākyamuni.



山水圖雙幅(絹本墨畫) 傳支那唐朝吳道子筆

(各 鑒 三 尺 二 寸 三 分、横 一 尺 四 寸 四 分)

京都紫野臨濟宗大徳寺塔頭高桐院藏

吳道子(西曆第八世紀)の傳は、第一冊、東福寺の釋迦三尊の處に述べたるが、道子、初め書を賀知章等の名手に學びしも成らず、丹青の技に入りて始めて其性情に適することを悟り、研修功を積み、遂に百代の畫聖と稱せらるゝに至れり、吳道子嘗て李思訓と共に嘉陵江(四川省重慶府南)三百餘里間の山水圖を描きしが、思訓が累月にして成功せし所のもの、一日にして成る、玄宗帝(西曆七一三年—七五五年)之れを見て、李思訓數月の功、吳道子一日の蹟、皆其妙を極むと稱賛せられたりと云ふ、以て其手腕の疾速勁健なりしこと知る可し、時の將軍裴旻、道子の畫を得んと欲し、厚く金帛を贈遣して其意を通せしに、道子一も之れを受けず、たゞ曰く、希くは將軍我が爲めに劍舞一番せよ、我れ其壯氣をかりて毫を揮はんと、旻爲めに劍を把りて舞踏一曲せしに、瞬刻にして一妙畫を造り了れり、其筆には恰も冥助あるかの如く神采奕々として、當時作中の冠冕と稱せられたりと、また以て彼れが意到筆到の自在を證得したるを知る可し、其早年の作はやゝ細密なりしも、中年以後は行筆頗る磊落となりと云ふ。

茲に掲ぐる山水圖は古來傳へて彼れの遺作と稱せらるれども、鑒識家中、或は之れを宋元時代(西曆九六三年—一三六七年)のものならんと云ふものあり、然れども、今試みに二幅を連接一觀せよ、其着想の超逸巧妙にして、運筆の自由自在なる筆力の雄健練熟して、一筆一點氣力の充溢せる假令道子の筆にあらずとするも、道子其人の如き靈腕にあらざれば、恐らくはこゝに至ること能はざらん、然らば則ち直ちに以て道子の作と稱するも決して不可なかる可し、本邦傳ふる處の山水畫頗る多しと雖も、此畫に超越するもの果して幾何かある、眞に神品と云ふ可し。

LANDSCAPES.

(Two Kakemono, ink-sketch; each, 3 feet 2½ inches by 1 foot 5⅞ inches.)

SAID TO BE BY WU TAO-TZE (CHINESE).

OWNED BY THE TEMPLE, KÔTÔ-IN, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The life of **Wu Tao-tze** (8th century) is given under the picture of “Śâkyamuni, Mañjuśrî, and Samantabhadra” in the temple, Tōfukuji, Vol. I. At first he studied calligraphy under Ka Chi-chang and others, but did not succeed. He then tried painting and found that this art suited his genius. By dint of hard study and practice he, at last, attained the most exalted position among ancient and modern painters. Once he and Li Ssu-kun undertook to paint a view of the Kia-ling River (south of Chong-king in Ssu-chuan), scenery extending over three hundred “li.” Ssu-kun worked several months before he could complete it, but Tao-tze finished it in one day. The Emperor Hsien-tsung (713-755 A.D.) on seeing these pictures, is said to have highly praised them, declaring that Ssu-kun’s production of several months’ labour and Tao-tze’s work of one day were both equally perfect in art. This shows what a skilful and vigorous painter Tao-tze was. Pi Ming, a general of that time, wishing to get a painting by Tao-tze, sent him a rich present and communicated his wish. But Tao-tze declined the present and only asked the general to dance a sword dance for him, saying that he would catch the heroic spirit from it and under that influence would paint. The general danced, and instantly Tao-tze produced a picture. It is said that the picture showed almost supernatural genius, it was so spirited and lifelike; it was considered one of his best productions. This shows how skilful he was in producing on canvas what were pure mental conceptions. In the earlier part of his life, it is said he used to paint fine, delicate pictures, but in his maturer years his style became more bold and rough.

The two landscapes here given have been handed down from generation to generation as Tao-tze’s works. Some connoisseurs, however, say that they are productions of probably the Sung or Yuen dynasties. But place the pictures side by side and look well at them. What a grand and happy conception! What powerful and skilful touches! Every line and every point is full of vigour. If they are not the work of Tao-tze, they must be at least productions of an artist not inferior to him; and we do not see any impropriety in calling them the work of Tao-tze. Many masterpieces of landscape paintings are preserved in Japan, but how few of them are comparable to these two pictures? They are indeed unique works of art.





蓮花圖(絹本着色) 傳支那五代徐熙筆

雙幅中の一 幅

(竪四尺三分、横二尺四寸四分)

京都淨土宗大本山知恩院藏

徐熙は支那五代(西暦九〇七年—九四五年)の人世々南唐に仕へて、楊子江南の名族たり、善く花卉禽魚蔬果の類を畫き、幾んど造化の妙を得たり、殊に花卉を描くや、先づ落墨を以て其の枝葉藥萼を寫し、然る後に色彩を施すを常とせり、故にかの色を以て暈淡して成れるものと異なり、骨氣餘りあり、神韻はた充足し、毫も俗塗を留めず、評する者曰く、黄筌(五代の名工)の畫は神にして而も妙ならず、趙昌(北宋の大家)の畫は妙にして而も神ならず、神と妙との二者を兼ねたる者、それ徐熙なるかど、必ずしも溢美の言にあらざる可し、古來徐熙の遺作として本邦に傳ふるもの少からず、就中こゝに掲ぐる蓮花圖は其尤なるものにして、範を我が後素家に與へしこと、多くなるや論なし、太液の芙蕖、嬌態を清澄玉の如きの鏡面に弄し、芳香を薰風に散するの處に、一羽の紫鴨を添へて、畫面を活動せしめたる手腕、酷だ愛賞するに堪へたり、熙の子孫には徐崇嗣、徐崇勳、徐崇矩の如き、能手の聞えあるもの少からず、また斯道の名族と云ふ可し。

LOTUS.

(Kakemono, coloured; 4 feet by 2 feet 5 inches.)

SAID TO BE BY HSÜ HSI (CHINESE).

OWNED BY THE TEMPLE, CHION-IN, KYÔTO.

(COLLOTYPE.)

Hsü Hsi, a Chinese artist who lived in the Wu-tai period (907-954 A.D.). The Hsü family was one of the most famous in the valley of the Yang-tse-kiang and is said to have served at the court of the Southern Tang dynasty. He was most skilled in painting plants, flowers, birds, fishes and the like; his productions looking as if they were the work of Nature herself. In drawing a flower he would first execute in ink all the branches, leaves, petals, pistils and stamens, and then apply paints. The structure of the object is thus complete and the spirit of it is always faithfully kept. A critic says: "The paintings of Huang Sien (a famous artist of the Wu-tai period) are full of spirit, but dexterity is somewhat wanting; those of Chao Chang (a great painter of the Northern Sung dynasty), are dexterous enough but lack spirit. Hsü Hsi, however, surpasses both artists in these points." We can not too much praise his productions. We have in Japan several paintings said to have been left by him, the lotus here reproduced being considered his best. No doubt it has served as a model for Japanese artists. The delicate flowers of the lotus, the young rush, and the wild duck are all as natural as they can be. His family seems to have been especially distinguished in art, for among his descendants we find the famous artists Chung-ssu and Chung-chu.



二祖調心圖雙幅(紙本墨畫) 支那宋朝石恪筆

(各 竪一尺一寸七分、横二尺一寸二分)

山城國淨土宗正法寺藏

石恪字は子專、支那五代の末西曆第十世紀の初(西蜀(四川省)成都に生れ張南本を師として道釋人物書を學び、出藍の譽を得たり、然れども其奇矯諧謔なる氣象は筆端に顯はれ、縱逸にして繩墨の外に馳せ、務めて新奇を貴びしが故に、畫面をして往々怪譎ならしめたり、宋の太祖支那を一統して後、其名を聞き、蜀より招きて、帝都相國寺に壁畫を作らしめ、畫院待詔の職を授けしも、固辭して故山に歸れりと云ふ、惟ふに石恪また一個の好漢、食祿に眩せられて二君に事ふるを屑とせざりしものならん、其人と爲り滑稽を喜び、口辯を尙びしも、物と忤ふことなし、然れども人の書を請ふて意に滿たざることあれば、必ず諷譏の意を畫中に寓し、毫も忌避する所なかりしと云ふ、試に茲に掲ぐる二祖の圖を見よ、何ぞ其畫様の奇矯なるや、而して所謂其折蘆描法は、恰も紙練を劈き去らんとするの勢あり、氣格超邁なる處、到底丹青に衣食せんと欲する徒の描き得るものにあらざるなり、畫僧牧溪(第一冊觀音猿鶴の處に其傳あり)の如きは、石恪に後るゝこと數世なりしも、其遺作の多數を見得るに便ある地に生れたれば、或は彼れに起されて彼の好境に達せしにはあらざるか、梁楷の如きもまたこの磊々落々たる筆痕に私淑する所ありて、遂に彼れが如き機軸を出せしにはあらざるか、識者の言に、畫面に存する印影は、何れも宋の皇帝が内帑の珍什に捺せしめたるものにして、損齋寶玩の四字は、當代貴紳の手澤なるべしと云へり、又以てこの畫の如何に尊重せられしかを知るに足らん、二祖とは何人なるか、詳ならざれども、虎に倚れるは十六羅漢の第六位跋陀羅尊者が入定調心の態にして、頤を支ふるは第九位戍縛迦尊者が香醉山中に濟化の方處を觀想するものに似たり、この畫幅は徳川氏の初世(西曆第十七世紀の初)に、家康の側室某女が正法寺に寄附せしものなることは、彼の寺の古文書中に記する所なれども、某女が之れを何處より得たるかは、未だ詳ならず

ASCETICS IN MEDITATION.

(A pair of Kakemono, monochrome-sketches; each, 2 feet 1¼ inches by 1 foot 1⅞ inches.)

BY SHIH KO (CHINESE).

OWNED BY THE TEMPLE, SHÔHÔJI, YAMASHIRO.

(COLLOTYPE)

Shih Ko, whose other name was Tzu-chuan, was born at Chêng-tu in Ssu-chuan in the latter part of the Wu-tai dynasty (beginning of the 10th century). He studied the mode of painting Taoistic and Buddhist characters under Chang Nan-pen, and won the fame of being superior even to his master. He was, however, a very eccentric and humorous man, and his humours clearly show themselves in his paintings. Being also a man of free mind who could not endure the restraint of rules, he tried to make his painting novel and unusual. Thus his pictures are often grotesque and false. When the Emperor Tai-tsu of the Sung dynasty had subdued China, hearing of the fame of Shih Ko, he summoned the artist from Ssu-chuan and ordered him to paint on the walls of the temple, Hsiang-kuo-ssu, of the capital. The Emperor offered him a post at the Imperial Picture Gallery, which, however, he declined and retired to his native place. He was a man of honour, and probably thought it disgraceful to serve under a second master for the sake of wealth. He was very fond of jokes and loved conversation, but seldom contradicted others. However, when any one asked him to paint and he had any reason to be displeased, he was sure to express some sarcastic meaning in his picture. Look at these pictures of the two ascetics here given. They are very odd pictures indeed, but his "broken reed outlines" (so called because he drew with a broken reed) are so vigorous that they seem almost to tear the canvas. Notice also the boldness and grandeur. These are not the kind of pictures that can be produced by those who paint for the sake of lucre. Mu-chi (Mokkei, whose life is given under the picture of "Kwannon, Monkeys, and Crane," Vol. I.) although a painter who flourished several ages after Shih Ko, was born at a place where Shih Ko's productions were very numerous; may it not have been Shih Ko's influence that raised Mu-chi to the eminence he attained? So also with Liang-kai. May it not have been his admiration for Shih Ko's bold and grand style that enabled him to form his own excellent one? Antiquarians say that the stamps pressed on this painting are all of them those with which the emperors of the Sung dynasty used to mark their treasures, and the four ideographs written on it, meaning "The treasure of Sun-chai," are said to have been written by a high-rank nobleman of the time. This shows how much these paintings were prized at that time. Who the two saints here painted are, is not certain; but the one leaning on the tiger and lost in a holy reverie seems to be Ârya Bhadra, the sixth of the Sixteen Arhats; and the other the ninth Arhat, Ârya Jivaka, reflecting on the method of enlightening and saving the world. There remain, at the Temple Shôhôji, records that these pictures were presented to the temple by a lady of the household of Iyeyasu, the first Shôgun of the Tokugawa family; but where the lady got them, is not certain.

[illegible]

(各壘一只一廿十袋，蘇二只一廿二袋)

二脈圖變(據本墨畫) 支雅宋轉石劄筆

(A pair of Kakemono, monochrome-sketches; each, 2 feet 1 1/4 inches by 1 foot 1 3/8 inches.)

BY SHIH KO (CHINESE).

OWNED BY THE TEMPLE, SHOHÔJI, YAMASHIRO.

(617) (A. L. 1999)

household of Iyasan, the first Shōgun of the Tokugawa family; but where the lady got them, is not certain. The sixth of the Sixteen Arhats; and the other the ninth Arhat, Âjya Jivaka, reflecting on the method of enlightening and saving the world. There remain, at the Temple Shōhōji, records that these pictures were presented to the temple by a lady of the Ithada, the sixth of the Sixteen Arhats; and the one leaning on the tiger and lost in a holy reverie seems to be Âjya one? Antiquarians say that the stamps pressed on this painting are all of them those with which the emperors of the Sung Liang-kai. May it not have been his admiration for Shih Ko's bold and grand style that enabled him to form his own excellent were very numerous; may it not have been Shih Ko's influence that raised Mu-chi to the eminence he attained? So also with Crane", Vol. 1.), although a painter who flourished several ages after Shih Ko, was born at a place where Shih Ko's productions by those who paint for the sake of lucre. Mu-chi (Mokkei, whose life is given under the picture of "Kwannon, Monkeys, and almost to tear the canvas. Notice also the boldness and grandeur. These are not the kind of pictures that can be produced indeed, but his "broken reed outlines" (so called because he drew with a broken reed) are so vigorous that they seem express some sarcastic meaning in his picture. Look at these pictures of the two ascetics here given. They are very odd pictures contradicted others. However, when any one asked him to paint and he had any reason to be displeased, he was sure to to serve under a second master for the sake of wealth. He was very fond of jokes and loved conversation, but seldom which, however, he declined and retired to his native place. He was a man of honour, and probably thought it disgraceful to paint on the walls of the temple, Hsiao-kuo-sai, of the capital. The Emperor offered him a post at the Imperial Picture Gallery, Sung dynasty had subdued China, hearing of the fame of Shih Ko, he summoned the artist from Ssu-chuan and ordered him to make his painting novel and unusual. Thus his pictures are often grotesque and false. When the Emperor Tai-tsu of the clearly show themselves in his paintings. Being also a man of free mind who could not endure the restraint of rules, he tried won the fame of being superior even to his master. He was, however, a very eccentric and humorous man, and his humours (beginning of the 10th century). He studied the mode of painting Taoistic and Buddhist characters under Chang Nan-pen, and Shih Ko, whose other name was Tzu-chuan, was born at Cheng-tu in Ssu-chuan in the latter part of the Wu-tai dynasty





二祖圖
記

十一面觀世音菩薩畫像(絹本着色) 傳春日隆能筆

(竪二尺六寸四分、横一尺二寸四分)

京都眞言宗敎王護國寺東寺塔頭觀智院藏

こ、に出せる十一面觀世音は、支那宇文周時代(西曆第六世紀の後半)に、印度の耶舍崛多が支那に傳來せし造像法に由りて畫けるものにして、二臂中左手は澡瓶を把り、其瓶口より蓮花を出し、右手は垂れて施無畏の印を結べり、頂上十一面の配置が、像に由りて必ずしも彼此同じからざるは作者の意匠に隨ふものにして、別に典據なきに似たり、經文には、其配置を前と左右とに各三面、頂と後とに各一面と定めたるが、其十一面中、前の三は藥王、普賢の二菩薩と毘沙門天、左の三は彌勒、勢至、寶光の三菩薩、右の三は龍樹、文殊、地藏の三菩薩、後は虚空藏菩薩、頂上は多寶如來を表示するものなりとの古説あれども、如何なる文證に基けるものなるかは詳ならず、座下の左右に寫し出せる男女の二影は、觀世音の力用たる悲智を顯はす分化身なるが如し

筆者隆能は、土佐畫派の祖春日基光の子とも云ひ、或は爲隆の子、又は清隆の子とも云ひ、所傳一ならず、然れども、扶桑名畫傳の著者は、すべて此等の説を排し、藤原清綱の子にして、繪所預となり、正五位下に敘し、參河守に任せられ、天仁(西曆一一〇八年—一一〇九年)頃、世に榮えし人なりと云へり、蓋し隆能は書系に於ては基光の後繼として、土佐畫風を興隆せる妙工なりしも、其血族にあらざるは明なり、茲に出せる圖は、剝落殊に甚しく、畫様を毀損せること尠からざれども、筆鋒緊細、彩染巧緻、面相端嚴、氣魄超凡にして、當代に於ける佛畫の標本として、實に缺ぐ可からざる逸品なり

EKÂDAŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

(Kakemono, coloured; 2 feet 7½ inches by 1 foot 2¼ inches.)

SAID TO BE BY TAKAYOSHI KASUGA.

OWNED BY THE TEMPLE, KWANCHI-IN, TÔJI, KYÔTO.

(COLLOTYPE.)

This picture of the Eleven-faced Avalokiteśvara is executed according to the 'Rules for Images' imported into China by Yaśogūḍha, of India, during the posterior Chou dynasty (latter half of the 6th century). The right hand holds a water jar, from the mouth of which appears a lotus, and the left hand is extended to make the sign of Abhayanda (gift of fearlessness). There seems to have been no definite authority for the positions of the eleven faces on the head, as they differ with different artists. The male and the female, beside the image, represent the saint's wisdom and love.

Takayoshi, the painter, was—according to the 'History of the Pictorial Artists of Japan' (Fusô Meigwaden)—a son of Kiyotsuna Fujiwara, but according to another tradition he was a son of Motomitsu Tosa, the founder of the Tosa school. He became superintendent of the Picture Bureau during the period of Tennin (beginning of the 12th century). Though Takayoshi succeeded Motomitsu in art, he was in no way connected with him by blood. The picture here reproduced, though faded and injured by wear, is a fine specimen of the Buddhistic paintings of the time. The strict use of the brush, the exquisite colouring, the beauty of the face, and the strength of the whole figure are to be specially noticed.



釋迦牟尼佛涅槃圖(絹本着色) 筆者不詳

(竪六尺二寸、横五尺五寸)

奈良華嚴宗新薬師寺藏

こゝに出せる圖は、釋迦牟尼佛が、在世八十年間、大小半滿の教法を説きて群生を濟度し、中印度吠舍釐國拘尸那揭羅城外の娑羅雙樹下に於て將に涅槃に入らんとする相を寫し出せるものなり、佛入涅槃時乃ち逝去時の狀況は、大乘經と小乘經と互に相傳を異にし、小乘經は、當時佛の左右に隨侍せるものは阿難と阿菟樓陀の二人のみにして、高足摩訶迦葉の如きも、漸く遺骸荼毘の際に來會したるが如く記し、大乘經は佛の入滅を聞きて來集せるものは、其弟子のみならず、神、鬼、鳥獸等に至るまで、其類を盡くして皆共に金床の下に慟哭したりと説けり、こゝに掲ぐる圖は、この大乘經說に據りて畫けるものなり、神、鬼、佛弟子等の悲歎號泣の情は、各種の面貌と姿態とに表顯せられ、局線輕健、傳彩溫實なり、ただ釋迦佛の顔貌甚だ安祥に過ぎ、臨終の相に乏しきの感あれども、是れ蓋し大乘佛教の教義に基き、所謂死生一如の意を表現したるに由れるならん、鑑識家或はこの畫を以て藤原中期(西曆第十、十一世紀の交)に於ける名家の手に成りしものならんと云へり、その八百餘年前のものたること毫も疑ふ可からず、眞に稀世の珍寶なり

THE NIRVÂṆA OF ŚÂKYAMUNI.

(Kakemono, coloured; 6 feet 1¾ inches by 5 feet 5½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SHINYAKUSHIJI, NARA.

(COLLOTYPE.)

The picture here reproduced depicts Śâkyamuni, after the conclusion of his great career as prophet and reformer, lying on his death-bed in the avenue of Sâra trees near the town of Kuśinagara in Vaiśâlî, N. India. About the Nirvâṇa (Decease) of Buddha, traditions differ in the Mahâyâna and the Hīnayâna schools of Buddhism. According to the Hīnayâna, on the eve of his Nirvâṇa the disciples Ânanda and Anuruddha were with him and Kâśyapa came after seven days, at the time of the cremation. According to the Mahâyâna, however, those who attended Buddha at his death were not only all of his disciples but also gods, demons, birds, animals, etc., who all mourned for the loss of the Saviour.

Our picture is in accordance with the Mahâyânistic tradition. A heartfelt grief is seen in every face and attitude. It is no doubt the work of a master hand, the lines being so clear and the colours so exquisite. Buddha's expression is too calm and natural for an ordinary person at the time of death, but in the case of a Buddha—for whom death is the highest bliss—agony or sorrow would not be appropriate. Connoisseurs assign the picture to the middle of the Fujiwara period (between the 10th and the 11th centuries), though the artist is not known. At any rate it is certainly more than 800 years old.



孔雀明王畫像(絹本着色) 傳支那張思恭筆

(竪五尺五寸七分、横三尺三寸七分)

京都御室眞言宗大本山仁和寺藏

孔雀明王は、祕密佛教にて崇奉する神なるが、この神を召請祈念するの法は、支那梁時代(西暦第六世紀)より幾度か支那に譯傳せられしも、未だ完全なるものなかりき、唐時代(西暦第八世紀の初)に至り、譯經僧義淨始めて詳細具備せるものを傳來し、爾後この神を信仰すること彼の國に流行し、更に我國に入りては平安朝以來、西暦第八世紀の終以降眞言宗に於て、息災延命を求むる爲め、此神祈念の修法荐りに行はれたり、經文に、この神を信念するものは、水火盜諍毒蛇猛獸魔障の害及び一切の病患を悉く除去すと説けり、また其像は赤白色にして白色の裾をつけ、寶蓮華上に坐し、黄金の瓔珞を以て其身を裝飾し、右方の第一手は柚子、第二手は蓮華、左方の第一手は吉祥菓、第二手は孔雀尾三莖を持つとあり、世間に存する畫像の中には、此經說に合せざるもの多く、乃ち茲に掲ぐる圖の如く、六臂にして右方の第一手は戟、第二手は箭、左方の第一手は除障怖魔の印、第二手は弓、左右の第三手は蓮華合掌の印なるものあり、惟ふに後者は範をこの思恭の遺作に取りしものなる可し、此の畫は何の典據によりて造りしか、詳ならざれども、其相好の微妙超勝なる、一たび之れを拜するときは何人も自ら崇敬の念を禁ずること能はざらん

張思恭の遺作と稱せらるゝ、佛天の畫像にして我國の名藍巨刹に珍藏せらるゝもの頗る多し、而して何れも皆精緻美麗を盡さざるはなし、然れども何れの畫史にも思恭の傳記を載せず、或は北宋時代(西暦九六〇年—一二六六年)の人ならんと云ひ、或は元時代(西暦一二八〇年—一三六七年)の人ならんと云ひ、殆んど一定の確説なきが如し、而して評者或は思恭の畫を以て色彩華麗なれども品位高からずと云へり、こゝに掲ぐる明王の像にして眞に彼れの遺作なりとせば、思恭の畫必ずしも品位の卑野なるものにあらず、蓋し此畫は思恭と傳ふるもの、中に於て最も秀逸なるものなり

MAYÛRA-VIDYÂRÂJA (KUJAKU MYÔ-Ô).

(Kakemono, coloured; 5 feet 6¼ inches by 3 feet 4½ inches.)

SAID TO BE BY CHANG SSU-KUNG (CHINESE).

OWNED BY THE TEMPLE, NINWAJI, KYÔTO.

(WOOD-CUT.)

Mayûra-vidyârâja is a deity who is worshipped in mystic Buddhism. The worship began in the Liang dynasty of China (6th century), but although the canon on it had oftentimes been translated into Chinese, there was no authentic work till at last, in the Tang dynasty (8th century), I-tsing imported a minute text and translated it into Chinese. From that time the deity became very popular in China, and the doctrine was brought to Japan where the deity has been worshipped chiefly by the Shingon sect since the Heian era (end of the 8th century). The deity is said to defend one against dangers from fire, water, thieves, snakes, beasts, demons, and sickness. His characteristics, as mentioned in the sacred book, differ from those of the present picture, authority for which we are unable to ascertain.

The works of Chang Ssu-kung are numerous in Japan, almost all being pictures of Buddhas or deities, and of unequalled dexterity. The picture here given is the most famous of all that exist. None of the biographies of artists mention his name and nothing more of him is known. He is said to have been an artist of the Northern Sung dynasty (960-1126) or of the Yuan dynasty (1280-1367). Some criticize his paintings as wanting in nobility, though the colouring is fine and beautiful; but the picture here reproduced is by no means wanting in the former attribute.



龍燈鬼天燈鬼(木製) 康辨作

(各高二尺六寸)

奈良法相宗大本山興福寺藏

鎌倉佛師の祖運慶は、佛像彫刻の正宗を承け、我國の彫工術をして偉大なる發展を致さしめたる人なり、而して七百年後の今日、尙且つ其影響を彫刻の部に及ぼせる所以のものは、湛慶、康運、康辨、康勝、運賀、運助等の子孫が其箕裘を繼ぎて皆彫刻の術に巧に、能く巨多の製作を世に遺したるに由れり、但し彼等の本職は佛師なるが故に、佛天の像を造るに日もまた足らず、爲めに他の什器裝飾品等に其意匠を凝らし、技工を試むるの餘暇なかりしに由り、佛天像以外に彼等の製作の世に存するものは極めて稀なるが、茲に出せる二個の燈鬼は、建保三年(西暦一二一五年)に運慶の第四子康辨が作れるものにして、其意匠頗る奇なるのみならず、二鬼の骨格筋肉等、其伸縮能く度に適し、體形頗る法に合せり、人或は其兩脚の短きに失するを詬れども、これ其捧持する燈籠に對して比準を取り、且つ父運慶の法に由りて是の如く刻み成せるものならん、要するに此二燈鬼の如きは其傳來の正確なる、其技術の巧妙なる、優に國寶として尊重するに足るものなりと云ふ可し

WOODEN IMAGES OF DEMONS; LAMP-STANDS
(RYÛTÔKI AND TENTÔKI).

(2 feet 7 inches in height.)

BY KÔBEN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

Unkei, the founder of the Kamakura school of wood carvers, was a man of exceptional genius and effected a great development in Buddhistic imagery. Today, after 700 years, he still exercises considerable influence through the numerous works left by his descendants, Tankei, Kôun, Kôben, Kôshô, Unga and Unjo, who were all excellent artists. But they confined themselves almost exclusively to Buddhistic images and had no time to devote to other fields.

The two lamp-stands here reproduced are by **Kôben**, the fourth son of Unkei. Although the design is very curious the workmanship is excellent, the faces and muscles being especially noteworthy. The legs are purposely shortened so as to be in proportion to the lamps. These images are striking examples of the style handed down by Unkei and are now registered as national property, their history being so certain and the workmanship so exquisite.



詩聖李太白圖(紙本墨畫) 支那宋朝梁楷筆

(竪二尺六寸八分、横一尺一分)

伯爵松平直亮君藏

李太白は支那唐朝玄宗時代(西曆第八世紀)の人なり、幼時より縦横の術を好み、財を輕んじ、義を重んじ、任侠を尙べり、曾て翰林の供奉となりしも、帝の寵姫楊太眞と合はず、免官せられて廬山に退隱し、詩酒に興を遣れり、安祿山反するに追ひ、其部下に強ひられて再び世に出でしが、祿山敗るゝや、坐せられて、夜郎(貴州省)に流さるゝに於て、途次洞庭湖南省長沙府附近、峽江湖北省宜昌附近の諸勝を歴觀し、赦されて後は、岳陽湖南省岳州府西、潯陽江西省九江附近等に漫遊し、六十四歳の時、族人陽氷が家に寓し、金陵(江蘇省)に歿せり、其書は張旭の風ありて頗る妙境に至り、其詩は杜牧と共に其道の聖人と稱せらるゝ、生ながらにして仙骨を具へ、言行毫も俗念を帶びず、飲酒一斗、詩百篇、身は明媚なる支那南部の風光と同化し、其吟哦せるものは一々宇宙の靈機を發露せるものにあらざるはなし

この畫の筆者梁楷は支那南宋寧宗時代(西曆一一九五年—一二二四年)の人にして、後素の技を賈師古に學び、山水人物及び道釋鬼神の像を畫くに妙を得たり、嘉泰年間(西曆一二〇一年—一二〇四年)召されて書院待詔となり、金帶を賜はりしも、是れを纏ふて人に誇るを屑とせず、之れを院内に掛け、日夕豪飲して以て興を遣り、傍ら人なきが如し、同列目して梁風子となす、然も亦其放達を稱し、敢て軒輊する所なかりしと云ふ、其人物鬼神の像を畫くや、首面手足等の主要部分は落筆謹嚴、吳道子(第一冊、東福寺所藏釋迦文殊普賢畫像)及び本冊中高桐院所藏山水圖の説明を見よ、等の筆法に倣へども、其衣帶に至つては、得意の減筆を用ゐて、一氣に揮灑したるを常とせり、殊に山水畫は、樹石の配置極めて洒落にして、雅健の氣象、紙上に溢るゝを見る、こゝに掲ぐる李白行吟の圖は、乃ち一氣呵成の作にして、所謂減筆の極點に達せるものなり、梁楷が畫風の如何を知るには、蓋し絶好の標本ならん

LI TAI-PAI, A CHINESE POET.

(Kakemono, Monochrome sketch; 2 feet 7½ inches by 1 foot 1¾ inches.)

BY LIANG KAI (CHINESE).

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

Li Tai-pai was a poet of China, who flourished during the reign of Emperor Hsuan-tsung of Tang dynasty (8th century). In the prime of youth he was already fond of politics and, slighting self-interest, bent his energies to securing the good of others. Once he was made an officer in the Han-lin (university), but as he was not on good terms with Lady Yang Tai-shin, the favourite of the Emperor, he resigned and retired to Lu-shan, where he passed his time composing poems and drinking wine. At the time of the rebellion of An Lu-shan he was compelled to serve him, and on his downfall was exiled to Ya-lang (in Kuei-chou): on the road thither he passed Lake Tung-ting (in Hu-nan) and the river Hsia-chiang (in Hu-peh), both favourite places with poets. When he was released from exile he travelled further in Yo-yang (in Hu-nan), Jin-yang (in Chian-hsi), etc. He died at the age of sixty-four at Kin-ling (now Nan-king) in the house of a relative, Yang Ying. His writing was excellent, bearing the characteristics of Chang-kiu, and in poetry he and Tu Mu were called the "Two Stars" of the period. By nature he was a man of ascetic temperament and his words and deeds are beyond the reach of ordinary men. The more he drank the more he wrote. The natural beauties of southern China so inspired him that his productions are, so to speak, expositions of the secrets of nature.

Ryū Kai
Liang Kai is an artist of the Southern Sung dynasty and a disciple of Ka Ssu-hu, a famous painter. He was skilled in painting landscapes, human figures, and Taoistic and Buddhistic deities. During the Kia-tai period (1201-1204) of Emperor Nin-tsung he was appointed an artist in the Imperial Art School and invested with the 'Golden Belt.' However, he did not like to show off the Belt, and hung it up in the School while indulging in drink. In depicting figures, either human or divine, the important points, such as the head, face, hands and feet, are done with special care and attention in imitation of the style of Wu Tao-tzu (Vol. I., 'Three Saints' in Tōfukuji; the present volume, 'Landscapes' in Kōtōin). But the garments and exterior decoration he finished in a few bold strokes, a favourite method with him and known as 'outline drawing.' In his landscapes the distribution of trees and stones is especially to be noted, the whole being finished with elegance and vigour. A good example of his 'outline drawing' can be seen in this picture of the poet Li Tai-pai, familiarity with which will make it easy to distinguish his style from others.

Li Tai-pai



竹圖(絹本墨畫) 支那宋朝趙孟堅筆

(竪五尺三寸、横三尺一寸四分)

京都東山臨濟宗大本山南禪寺藏

趙孟堅字は子固、彝齋居士と號す、支那南宋朝の末期に出で、理宗の寶慶二年(西曆一二二六年)進士となりしが、宋亡びて後、秀州(浙江省嘉興府)に隱居せり、其人と爲り才思俊邁、博學宏識なりしも、曾て世事を口にせず、詩書畫の三技に身を韜晦し、所謂文墨三昧に住せしに由り、人之れを米南宮に比せり、(南宮は北宋朝の人名は芾字は元章、資性疎淡、高邁字を作ること尤も巧なりしが、其畫は董源に私淑し、氣格を崇び、細節を顧みざりきと云ふ)孟堅、一船を有し、之れに圖書玩好、几榻を載せ、日夕吟咏を事とし、爲めに寢食を忘るゝに至れりと云ふ、其最も得意なるは水墨白描にして、水仙花、梅蘭、山礬、竹石に妙を得たり、其畫濃密多姿、頗る風雅に富む、又梅譜あり世に傳ふこゝに掲ぐる圖は、曾て白河樂翁(西曆第十八九世紀の交に徳川氏の政府に宰たりし俊傑)が文晁に命じて輯めしめたる集古十種の中にも模出せられたるものなれば、世に之れを知る人多からん、其疎々密々、涼風を篩ふて、婆娑たる趣、繖外に溢れ、人の衣袂を襲ふの感あり、唯だ憾むらくは、保存宜きを得ず、素縑煤烟の燻する所となれるを

BAMBOOS.

(Kakemono, monochrome-sketch; 5 feet 3 inches by 3 feet 1 $\frac{3}{8}$ inches.)

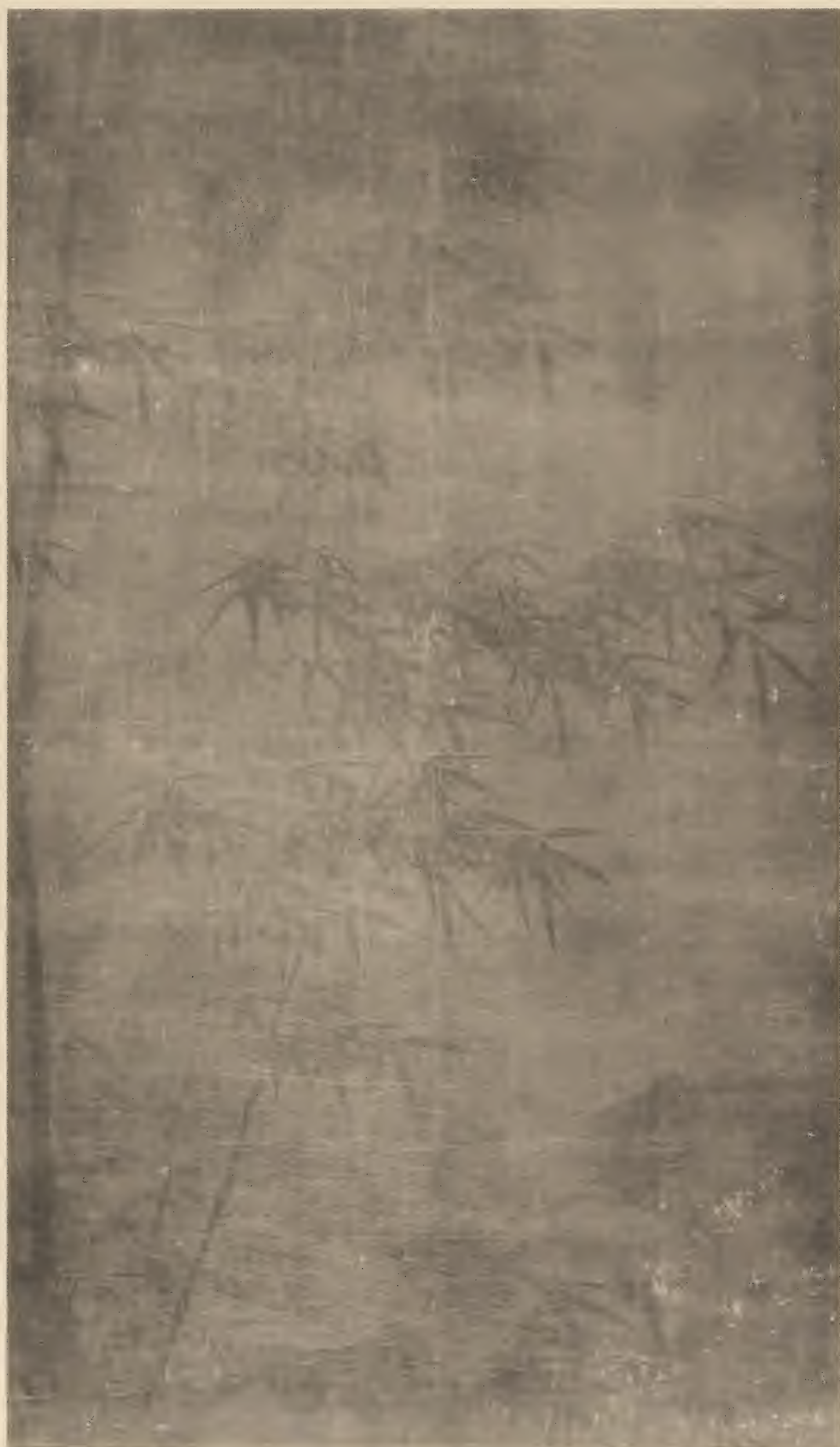
BY CHAO MENG-CHIEN (CHINESE).

OWNED BY THE TEMPLE, NANZENJI, KYÔTO.

(COLLOTYPE.)

Chao Meng-chien lived toward the end of the Southern Sung dynasty and became, in the year 1226, a candidate for civil service. After the fall of Sung he retired to Hsiu-chou (in Che-chiang). By nature he was intelligent and clever and became well versed in every branch of science. While engaged in literary or art-work he gave no thought to political or social questions, but shut himself up alone in a little boat he had fitted out as a sort of study, and is said to have become so engrossed in whatever work he had in hand that he forgot even to take food. In water-colour sketches of Suisen flowers, plums, orchids, pinks and the like, he had no rival.

The picture here given is well known, as it was copied in the "Shûko Jisshu" (a historical album in ten parts) compiled by Tani Bunchô at the command of Lord Shirakawa (a minister in the Tokugawa Shôgunate). His bamboos, here in dense and solid mass there light and airy, sway with such natural grace in the gentle breeze that we feel ourselves actually refreshed at the sight of them. It is, however, to be regretted that the picture has been so poorly preserved that it has become sadly clouded.



華嚴緣起畫卷(紙本着色) 藤原信實筆

全八卷(内二卷缺)中第六卷の一段

(各卷全長五丈四尺餘、豎幅一尺五分)

山城國梶尾眞言宗高山寺藏

華嚴緣起は、大乘佛教の一派なる華嚴宗が印度に起因し、支那朝鮮、日本に傳弘せる由來を描けるものなり、其根元を釋ぬるに、釋迦牟尼世尊菩提樹下に端坐し、味爽明星出づるの時、廓然として大悟し、一切種智を具足して無上道を成じ、爾來三七日の間、尙ほ樹下を去らず、海印三昧に住して、萬有を觀察し、法樂を享受せられたる其狀態を錄出せるもの、之れを大方廣佛華嚴經支那譯には八十卷のものと六十卷のものとの二種ありと云ふ、この華嚴經は、印度の龍樹大士に由りて世に紹介せられ、尋で世親大士も此經の宗義を宣揚せしが、支那に傳はりては、唐朝の初(西曆第七世紀の初頃)、杜順法師この經を講説し、則天武后の治世(西曆第七世紀の終頃)に至り、賢首大師法藏時君の歸依を受け、華嚴宗を確立せり、朝鮮にては、其以前より既に此經の法門研究せられ、又日本に入りては、奈良朝(西曆第八世紀)に於て帝室の崇敬をうけ、總國分寺たる東大寺は、此宗の本山となりしも、其後、新渡の天台、眞言、諸宗に教域を侵され、法運次第に衰下せり、然るに北條時代の初(西曆第十三世紀の中頃)に至り、明惠上人高辨、京都西山の梶尾に在りて、此宗を再興せり、(第二冊、明惠上人坐禪圖の説明を參看す可し)、こゝに出せる圖は、唐朝の初に當り、新羅朝鮮の東部の僧義湘、元曉の二人が、華嚴の宗義を研究せんとして、海門、唐州の界に至りしに、偶、風浪穩ならざるに會し、曉は遂に渡海を中止し、湘獨り勇猛心を起して進發する所なり、湘、支那に入り、留まること數年にして、故國に歸り、智通、表訓、梵體等の諸高僧を其門下より出し、朝鮮華嚴宗の初祖となれり、この圖の筆者藤原信實は、初め隆實と云ひ、正四位下、左京權太夫、中務大輔に歷任せらる、右京大夫隆信の子にして、頗る和歌に巧なり、丹青の技を父に學び、且つ藤原光長(西曆第十二世紀中頃の人)の筆意をも慕ひ、其妙訣を得たり、晩年薙髮して、寂西と號す、卒年確かならず、或は云ふ、文永二年(西曆一二六五年)八十九歳を以て、京都に歿せりと、元來後素の技は、信實の本業にあらず、然も其遺作を觀れば、風趣活氣共に光長のものに比して、毫も遜色なきを覺ゆ、殊に京都北野神社所藏の天神緣起は、圓伊の一遍上人緣起第二冊に其一段を出せりと相並びて、我國畫卷物中の巨擘と稱せらる、今こゝに掲ぐる畫卷の妙は、和畫流の筆を以て巧に外國の風俗を寫出せる所にあり、風格の清雅にして、運筆の輕妙なる、到底尋常畫史の企て及ぶ所にあらざるなり

PANORAMA OF THE AVATAMSAKA SCHOOL.

(A portion of the 6th of eight rolls, slightly-coloured; each roll, 53 feet 5 inches by 1 foot ½ inch.)

BY NOBUZANÉ FUJIWARA.

OWNED BY THE TEMPLE, KÔZANJI, TOGANO-O, YAMASHIRO

(COLLOTYPE.)

The 'Historical Sketch of the Avatamsaka School' (Kegon Yengi) is a series of pictures explaining the origin and propagation of this school of Buddhism in India, China, Korea and Japan. After the Buddha first awoke to the highest enlightenment, at the foot of the Bodhi-tree in Buddhagayâ, he stayed on the spot for three weeks enjoying the Omniscience which he had obtained. These facts are recorded in the Avatamsaka sūtra, which was first introduced to the world by Nâgârjuna and propagated by Vasubandhu in India. In China, Tu-shun preached the sūtra for the first time in the Tang dynasty (7th century). During the reign of Wu-hou, the Usurper (end of the 7th century), Hsien-shou Ta-ssu (Genju Daishi) established the Avatamsaka school under the patronage of the Empress. The sūtra was also much studied in Korea, whence the Japanese obtained the doctrine. In the Nara period (8th century) almost all Japanese temples belonged to this school; Tōdaiji, the headquarters of Buddhism, being also the centre of this teaching. Afterwards, when the Tendai, Shingon and other sects, which had been newly imported from China, gained favour with the people, the school gradually fell into decline. At the beginning of the Hōjō period (middle of the 13th century) there was a revival of the school at Togano-o, Kyōto, where a priest, Myōyé by name, was earnestly engaged in its propagation (about Myōyé, see VOL. II. 'Meditation of Myōyé').

The picture here reproduced depicts an incident which happened in Korea. Wi-sang (Gishō) and Wōn-hyo (Gwangyō), Korean priests, intended to travel in China during the Tang dynasty in search of the Avatamsaka doctrine. When they were about to start from Tang-chou (a harbor in eastern Korea), they met a great storm, and anxiety about the voyage arose. At last Wōn-hyo, yielding to his fears, stayed behind but Wi-sang, spurred on and encouraged by his piety, started out alone. After several years' stay in China he returned to Korea and gave all his time to the propagation of the doctrine, becoming in fact the founder of the school in Korea, with several learned disciples under him.

Nobuzané Fujiwara, the painter, a son of Takanobu, was versed in poetry as well as skilled in the art of painting, which latter he learned from his father. He was an admirer of Mitsunaga Fujiwara, a famous artist of the middle of the 12th century. After his retirement, he is said to have assumed the priestly name of Jyakusai. The date of his death is not known; but according to tradition he died in Kyōto in 1265, at the age of eighty-nine. Though painting was not his specialty yet he is not behind Mitsunaga in taste and spirit. His 'Historical Pictures of Kitano' (Tenjin Yengi) are to be compared very favourably with the famous Rolls of Ippen Shōnin (see VOL. II.). Indeed these two are called the best of their kind in Japan. In the present picture the foreign figures and manners are successfully depicted, and there is no lack of either nobility or dexterity. No ordinary hand could produce such work as this.

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山經圖釋以經緯南山考

望讀一只正衣

全入學內二道部中第六卷①一均

準蠟絲織畫卷(藏本管仲)

藥類詩笺

PAVORAMA OF THE AVATAMSAKA SCHOOL.

(A portion of the 6th of eight rolls, slightly-coloured; each roll, 23 feet 2 inches by 1 foot 1/2 inch.)

BY NOBUSHIGE FUJIWARA.

OWNED BY THE TEMPLE, KÔZANJI, TOGANO-O, YAMASHIRO

(COLLOTYPE.)

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XVII

十一面觀世音菩薩木像 作者不詳

(身長二尺八寸)

京都花園眞言宗法金剛院藏

十一面觀世音のことは第一冊東寺所藏六觀世音畫像等の處に詳記せり、但し東寺の觀世音の手相は、不空支那唐朝時代即ち西曆第八世紀の央に印度より來りて祕密佛教の書を譯し、其教法を弘通せる高僧の傳來に隨ひ、右方の第一手は念珠、第二手は施無畏印、左方の第一手は蓮花、第二手は軍持なれども、こゝに掲ぐるものは、左方の兩手相彼れに同じきも、右方の二臂は其位置顛倒し、第一手施無畏、第二手念珠となれり、其典據は詳ならざれども、古佛書中には之れと同じき圖の存するもあれば、強ちに密教的作法に反けるものとも云ふを得ざらん、又第一施無畏手に錫杖を添へたるの理由も詳ならざれども、錫杖は聖人の幡道法の幢にして、智行功德の本を彰はすものと云ふ意義に出たるものならん

この木像の製作時代を檢せんに、像の底面に北條時代の末期なる正和(西曆一三一二年—一三六六年)元應(一三一九年—一三二〇年)の二年號を記せり、惟ふに其様式莊飾等より推考するも、鎌倉時代(西曆第十二世紀の終より第十四世紀の中頃迄)の彫刻發展して其美を極めたる際に成りしものならん、蓋し鎌倉時代の初に當り、運慶其傳は第二冊、興福寺維摩居士木像の處に在り、快慶其傳は同冊、東大寺二王木像の處に在り、等の名工輩出して、我國在來の彫刻圖書を研究し、又外國交通の影響を受けて、幾多の新工夫を凝らし、造像の巧を極むるに至りしが、この像の如きは實に其成功を示すに足る可き逸品にして、又鎌倉時代に於ける彫刻の進歩を見る可き好個の標本なり、觀音の顔貌肢幹の優美圓滿なる、其紋様を書ける衣裳及び蓮座、精緻なる光背、其他胸間、腰邊、寶座を飾れる璣珞等殆んど吾人の眼を眩せんとす、寺傳にはこの像もと多田滿仲の念持佛にして、仁和寺(京都)に在りしを、文祿三年(西曆一五九四年)法金剛院に移安したるものなりと云へり、若し此說に據らば、この像は藤原時代(第九、十世紀)の遺品とせざる可らず、然れども是れ固より信を置くに足るの傳説にはあらず

WOODEN IMAGE OF EKÂDAŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWANNON).

(2 feet 9½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔKONGÔ-IN, KYÔTO.

(COLLOTYPE.)

We have spoken of the Eleven-faced Kwanon in VOL. I. under the 'Six Avalokiteśvaras' in Tōji. There is a difference in some points between this image and those. However we omit the discussion here. At the bottom of the image we find two dates written, one being Shōwa (1312-1316), and the other Gen-ō (1319-1320). According to the tradition of the temple this image was used as an object of worship by Tada Manjū, having been formerly in Ninwaji, Kyōto, and later on, in 1594, removed to Hōkongō-in. If this tradition be correct the image must be assigned to the Fujiwara period (9th-12th centuries). But the tradition is by no means trustworthy and from the general type and the ornaments we should infer that it was produced at the height of the Kamakura period (from the end of the 12th century to the middle of the 14th century), as the inscribed dates declare. At the commencement of this period the famous carvers, Unkei (see VOL. II. 'Vimalakīrti'), Kwaikēi (see VOL. II. 'Two Deities, Nārāyaṇa and Vajrapāṇi' in Tōdaiji) and others appeared one after another and with a consummate knowledge of Japanese and Chinese imagery produced some epoch-making works. The present image is one of the most successful of the time and marks the highest development of the art. The beautifully rounded face, the faultlessness of the limbs, the decorative robe, the lotus seat, the garlands, the halo, and the ornaments behind—all are worthy of note.



寒山拾得圖雙幅紙本淡彩 傳僧兆殿司筆

第一圖寒山子 第二圖拾得子

(各竪七尺二寸五分、横三尺六寸八分)

京都臨濟宗大本山東福寺藏

支那唐朝太宗帝の時代西曆第七世紀の中頃に當り、天台山(浙江省台州府西國清寺に豐干禪師と名くる高僧あり、遊錫の次、一子を拾ひ得て歸り、其名を拾得と呼び、厨房の事を知らしめしが、當時台州唐興縣西の寒巖に孤棲せる一貧士あり、常に樺皮を冠とし、破裘を纏ひ、木屐を穿てるに由り、人之れを呼びて寒山子と號せり、時々國清寺に來り、拾得より餘飯菜滓を與へられて之れを喫し、或は長廊を徐行し、或は獨語獨笑し、又は大聲を發して三界輪廻の句を疾唱するなど、其態全く風狂に異ならず、之れを逐はんとすれば却て留まり、掌を拍ちて呵々大笑するこゝと少時にして始めて去り、或は牧童村兒と嬉戲歌笑して以て年光を送れり、名士閻丘胤、台州の刺史となるや、豐干禪師に會晤し、其言に由りて、寒山は文殊大士の化身にして、國清に遯迹し、拾得は普賢大士の權化にして、風狂に似たれども、共に仰で師とするに足るものなるを知り、往て二子を禮せしに、二子乃ち聲を連ねて胤を喝し、且つ曰く、豐干饒舌なり、彌陀をも且つ識らず、我れを禮して何にかせんと、走りて寺を出で、寒巖に入りて復た出で來らず、此に於て胤は止むことを得ず、二子が竹木石壁等に錄せる詩偈を蒐集し、世に傳へたりと云ふ、かの寒山子詩集又は三聖詩集(三聖は二子と豐干となり)の名を以て今に至るまで世に行はる、もの即ち是れなり、蓋し二子は逍遙悠々、無礙自在、眞にこれ遊戲三昧中の人にして、其自然に咏出せる言句は廻かに塵俗の外に超脱し、誦し去り誦し來れば、轉、其趣味の長きを覺ゆ

こゝに出せる二子の圖は、鑒識に富める狩野永納も、以て兆殿司(正平七年—永享三年即ち西曆一三五二年—一四三一年)の眞筆とする所のものなり、其墨痕を見るに行筆豪放にして粗ならず、布置亦整齊、優に宋元名工の壘を摩し、隱聖の風、宛然紙上に躍如たり、殿司の傳は第一冊、五百羅漢圖(東福寺所藏)及び第二冊、山水圖(金地院所藏)の處に載せられたれば、こゝには之れを再說せず

KANZAN AND JITTOKU (HAN-SHAN AND SHIH-TE).

(A pair of Kakemono, slightly-coloured; 7 feet 2½ inches by 3 feet 8 inches.)

SAID TO BE BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKUJÎ, KYÔTO.

(COLLOTYPE.)

In the reign of Emperor Tai-tsung (middle of the 7th century) of the Tang dynasty of China, there lived in the temple, Kuo-ching-ssu (Kokuseiji) of Tien-tai-shan, a high priest by the name of Feng-kan. In one of his tours this divine picked up a homeless boy, whom he named Jittoku (Shih-te) and employed in his kitchen. About that time at Han-yen, which lies to the west of Tang-hsing in Tai-chou, there lived a man named Kanzan (Han-shan) who was very poor, was clothed with rags and wore wooden clogs and a hood made of birch bark. This man used to come often to the temple and beg Jittoku for remnants of food. He did not seem to be quite sane for he would stroll about the corridors of the temple, talking or laughing to himself, or sometimes proclaiming aloud such platitudes as that all things are impermanent in the world of existence! If any one told him to go away he would stay instead, clapping his hands, and laughing loud, nor would he go away until he was ready. Sometimes he would play with boys and village urchins, laughing and singing with the best of them. Lu Chiu-in, on becoming Governor of Tai-chou, had occasion to see Feng-kan, above mentioned, and was told that Kanzan was an incarnation of Mañjuśrî (a saint), and Jittoku that of Samantabhadra (also a saint), and that, though they acted like madmen, they were really two great sages worthy to be respected as masters. So the governor went to the two sages and made obeisance, but they scolded him with one voice and said; "Feng-kan is too talkative. What use is there for you to pay respect to us, you who know nothing of Amitâbha (Buddha) yet?" After this the two sages left the temple, went to Han-yen, and never came out. Whereupon Lu Chiu-in took upon himself the task of collecting the poems written by these sages on walls, trees, bamboos, etc., and handed them down to posterity. These are still extant in the 'Collection of Poems of Han-shan' and the 'Collection of Poems of the Three Sages' (i.e. the above named three). They were indeed sages whose lives were passed in peace and happiness, and their poetry is of transcendental purity and exquisite sweetness.

The pictures of the two sages here reproduced are judged by Yeinô Kanô, a great connoisseur, to be genuine paintings of Myôchô, or Chôdensu. They are indeed works of great vigor and of excellent design, and are worthy to be ranked among those of the ablest artists of the Sung and Yuan dynasties. The sages' calm superiority to all worldly concerns is vividly depicted. The biography of Myôchô is given under the 'Arhats' in VOL. I. and also under the 'Landscape' by him in VOL. II.

圖(金銀銅鐵)の鋼の種号は、この二つを再講す。

食糧増進に關成計と糧食の數は第一第三五號對國家關係問題表第二欄山米
及び行華米並に、その餘は、中清海陸兩國に永年冷工の量と、穀類の風土
三年間の總額一三三二半——四三一半の異なりする點のより、其差額は、
この二出する二年の國別總額に當りる積算率、以て表露置五半は幸い永享

邊境の具をも變の

[illegible]

卷之六十八

第一圖 泰山 第二圖 衡山

寒山奇巒雙磎瀛木齋

會此類同筆

KANZAN AND TITOKU (HAN-SHAN AND SHIH-TE).

(A pair of *Kakemono*, slightly-colored; 7 feet 2½ inches by 3 feet 8 inches)

2VID TO BE BY MYOCHO.

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

They were indeed sages whose lives were passed in peace and happiness, and their poetry is of transcendental purity and in the 'Collection of Poems of Han-shan', and the 'Collection of Poems of the Three Sages', (i.e. the above named three), the poems written by these sages on walls, trees, bamboos, etc., and handed them down to posterity. These are still extant left the temple, went to Han-yen, and never came out. Whereupon Lu Chin-in took upon himself the task of collecting use is there for you to pay respect to us, you who know nothing of Amitābha (Ibuddha) yet?" After this the two sages to the two sages and made obeisance, but they scolded him with one voice and said: "Feng-kan is too talkative. What though they acted like madmen, they were really two great sages worthy to be respected as masters. So the governor went told that K'annan was an incarnation of Mañjuśrī (a saint), and Jittoku that of Śaṃkṛābhadda (also a saint), and that best of them. Lu Chin-in, on becoming Governor of Tai-chow, had occasion to see Feng-kan, above mentioned, and was he go away until he was ready. Sometimes he would play with boys and village richins, laughing and singing with the world of existence! If any one told him to go away he would stay instead, clapping his hands, and laughing loud, nor would talking or laughing to himself, or sometimes proclaiming aloud such platitudes as that all things are impermanent in the dog Jittoku for remnants of food. He did not seem to be quite sane for he would stroll about the corridors of the temple, clothed with rags and wore wooden clogs and a hood made of birch bark. This man used to come often to the temple and which lies to the west of Tang-hsing in Tai-chow, there lived a man named K'annan (Han-shan) who was very poor, was picked up a homeless boy, whom he named Jittoku (Shih-te) and employed in his kitchen. About that time at Han-yen, temple, K'uo-ching-ssu (Kokuseiji) of T'ien-tai-shan, a high priest by the name of Feng-kan. In one of his tours this divine In the reign of Emperor T'ai-sung (middle of the 7th century) of the Tang dynasty of China, there lived in

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秋江暮景圖(紙本淡彩) 僧周文筆

(竪二尺八寸四分、横九寸八分)

大阪藤田傳三郎君藏

周文(西曆第十五世紀の初)は字を春育と稱す、其印文に越溪周文とあるは、曾て近江國山上永源寺の境に居りしを以てなりと云ふ、京都臨濟宗大本山相國寺の都司となり、僧如雪を師として書法を學び、出藍の稱あり、又彫刻に巧なり、而して其山水、人物、花鳥を畫くや、馬遠、夏珪又は梁楷の法を撫し、時に或は牧溪、玉澗共に支那南宋時代の筆意を參酌し、盛んに支那畫風を宣揚したるを以て、本邦に於ける繪畫の趨勢は宋朝の一方に傾き、終に本邦の畫法に一大變化を來し、凡そ畫筆を擲るもの殆んど其流を汲み、其風を追はざるものなきに至れり、かの能藝相の三阿彌、小栗宗丹、曾我蛇足、雪舟等の如きも、皆周文の畫法を楷梯として、宋元名工の堂奥に達したるものに非ざるはなし

こゝに出せる秋景山水圖は周文遺作中の逸品にして、趣致瀟灑、筆力遒勁、宋人の上乗に造れるものと云ふ可し、古人が周文を評して、胸に王吳を吞み、眼に韋郭を睨める畫中の三昧手と云へるもの、寔に溢美の言にあらず

AUTUMNAL EVENING SCENE.

(Kakemono, light-coloured; 2 feet 11½ inches by 11⅝ inches.)

BY SHŪBUN.

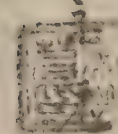
OWNED BY Mr. DENZABURŌ FUJITA, ŌSAKA.

(COLLOTYPE.)

Shūbun, whose pseudonym was Shun-iku, was an artist at the beginning of the 15th century. While he was curator of the temple Shōkokuji he studied painting under Josetsu a priest. He was skilled also in sculpture. In depicting landscapes, Hsia Kuei (Kakei) human figures, flowers and birds, he would now imitate the styles of Ma Yuan (Bayen), and Liang Kai (Ryōkai) and now adopt the spirit of Mu-chi (Mokkei) and Yu-chien (Gyokkan) of the Southern Sung dynasty. Through his influence the styles of the Sung dynasty of China commended themselves to the public mind and became so widely adopted by artists that they caused a great modification and development in Japanese art, Nōami, Geiami, Sōami, Oguri Sōtan, Soga Jasoku, Sesshū and others all started with the study of Shūbun and became well versed in the secrets of the masters of Sung and Yuan dynasties of China.

The picture, here reproduced, is one of the most distinguished works of our artist. It can well be compared with the most excellent productions of Sung in the high taste shown and the vigorous use of the brush. We can not praise him too highly.

霜葉欲零南鳥飛不堪
斯道日陸遶一身歸去
浪頭無預被新圖寫
我姿 甲戌歲夏之仲
江心寓齋一菴海樓



山水圖屏風(紙本墨畫) 傳能阿彌筆

(竪五尺二寸、横一丈一尺七寸)

京都花園臨濟宗大本山妙心寺藏

由來宗教と美術とは甚深なる關係を有す、故に前者が繪畫、彫刻其他の美術に彰著なる影響を及ぼせること、古今東西、其揆を一にせり、試みに帝網重重、無盡無盡の法門が崇敬を受けし奈良朝の時代を見よ、また三諦一諦、胎金四曼の教義が信奉せられし平安朝の時代を見よ、其遺物の體制、縛雜にして而も法度を失はず、恰も三千の宮嬪粉黛を凝らして、君王の盛宴に列侍するが如き觀あるにあらずや、降りて鎌倉、足利の時代を點檢せよ、此時代に成りし美術品は、其結構布置、筆力刀痕、共に豪壯雄偉にして、細節に拘泥せる所なきを認む可し、是れ他なし、組織複雑なる華嚴天台、眞言の諸宗に代りて、不立文字の禪宗及び他力易行の念佛宗が勢力を社會に得たるに由るのみ、故に此時代に於て玉瀾牧溪を始めとし、能阿彌、藝阿彌等の瀟灑高潔なる圖畫が、國民に歡迎せられたるは、蓋し自然の趨勢と云ふ可し。

能阿彌氏は中尾、名は眞能、春鷗齋又は鷗齋と號す、足利將軍義政(西暦一四四四年―一四七三年)に仕へて同朋となる、頗る風流韻事に長じ、書畫を能くし、和歌に長じ、亦點茶の道に精通す、就中畫は相國寺の僧周文(西暦第十五世紀の初の人)に學び、また牧溪に私淑し、山水、人物、花鳥、皆濃淡の墨色を用ゐて、巧に虛冲平淡なるものを描けり、こゝに出せる屏風畫は古來能阿彌の眞筆として稱贊せらるゝものなるが、全幅の山水、樹石、巨瀑、帆船、家屋、人物に至るまで、一として神采奕々たらざるはなく、宋人の筆致、紙上に躍如たるを覺ゆ、眞能は子の眞藝、孫の眞相と共に三阿彌と稱せらる、皆書道の達人にして又鑑識に長せり。

LANDSCAPE.

(Folding screen, monochrome-sketch; 11 feet 7¼ inches by 5 feet 1⅞ inches.)

SAID TO BE BY NÔAMI.

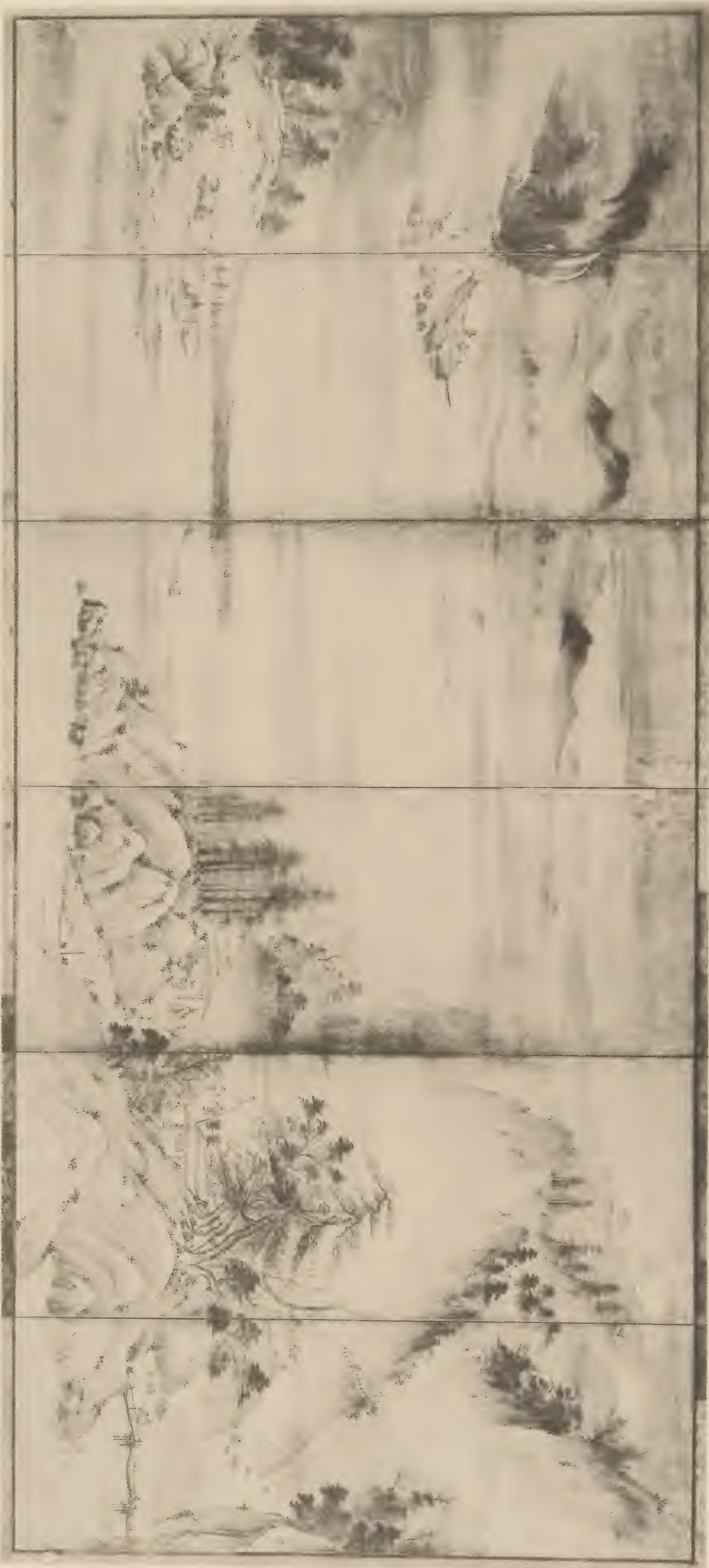
OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

When a religious faith gets hold of the minds of people, its influence is so great and vast that as a necessary consequence it modifies or raises the pictorial, the sculptural, and the industrial arts of the nation. It is always so. In the Nara period when the ideal Avatamsaka school flourished under Imperial patronage, and in the Heian period when the mystic Mantra school reached its climax, all branches of art were highly developed and consequently there are numerous art-relics of these periods left to us. But in the Kamakura and the Ashikaga periods we find the art-productions generally on a large scale, designs being grand, and works vigorous, minor details being generally overlooked. And this not without ground. In these periods the complex form of the older doctrines had lost its favour and the spiritual doctrine of contemplation and the bold teaching of the Pure Law became influential in society. It is most natural therefore that in these days the vigorous and rough styles of the Mu-chi (Mokkei) and Yu-chien (Gyokkan) of China, Nôami, Geiami, etc. of Japan were welcomed by the people at large.

Nôami, whose family name was Nakao, was otherwise known as Shinsô and Shun-ôsai. He served the Shôgun Yoshimasa (1444-1473) as page. He was skilled in writing and painting and versed in poetry and tea-ceremonies. In painting especially he was a disciple of Shûbun of Shôkokuji, Kyôto (beginning of the 15th century), and imitated the style of Mu-chi (Mokkei) of China. He showed his exceptional skill in ink-sketches of landscapes, human figures, flowers and birds, producing simple but noble pictures with beautiful lights and shades.

The picture, here reproduced, is said to be by Nôami. The hills, rocks, trees, waterfalls, sailing boats, human figures, and houses are all full of spirit and vigour. It is like a painting by an artist of the Sung dynasty of China. Nôami, his son Geiami, and his grandson Sôami, are called the "Three Ami." All were able artists and connoisseurs.



洞庭秋月及遠浦歸帆圖(紙本墨畫) 僧祥啓筆

瀟湘八景畫帖中の二葉

(各葉 竪一尺二寸、横七寸八分)

子爵秋元興朝君藏

瀟湘八景圖のことは既に第一冊中、元信所畫の圖に於て記せし如く、支那洞庭湖南の風光最も明媚なる八景を撰びて、古來後素家が畫題とせるものなり、然れども彼等の描き出せる圖様を以て直ちに寫眞的實景と見るは非なり、ただ是れ作者の胸憶裡に蘊蓄せる無邊の風月、無盡の烟霞につきて、自家の尤も適意なるものを筆端に發露せるものに外ならざるなり

祥啓の傳は、第二冊普悲阿耨二觀世音菩薩畫像の處に述べたれば、こゝには之れを省略せり

こゝに掲ぐる二圖は、秋元子爵の所藏にかゝる瀟湘八景の畫帖中より寫出せるものなり、第一圖は、皎たる月明に乗じて、二隻の小舟、蘆花疎なる處に巨口細鱗を網せんとす、其情趣の何ぞ冲澹溫雅なるや、第二圖は、歸客を送るの孤帆、晚風を帶び、山水樹石また皆各秋色を露はし、圖中一點の贅筆を留めず、何ぞ其手腕の自由自在なるや、蓋し只管寫眞的準繩のみによりて、此種の繪畫を品臨せんとするは、我美術の一半に瞠きものと云はざる可らず

TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG.

(Monochrome-sketches; each picture, 1 foot 2¼ inches by 9¼ inches.)

BY SHÔKEI.

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

- I. The Autumnal moon over Lake Tung-ting,
- II. A boat homeward bound sailing by a distant coast.

"The eight famous scenes in Hsiao and Hsiang" are, as has already been noticed in Vol. I. under the paintings by Kanô Motonobu, the eight most picturesque views on the southern coast of Lake Tung-ting, China. From olden times they have been favourite subjects with painters. Such pictures, however, are not to be taken as photographic likenesses of the places, but rather as ideals; products of the artist's imagination simply.

The life of **Shôkei**, the painter, will be found in Vol. II. under the pictures of "Two Avalokiteśvaras: Samanta-karūṇika and Anuttara."

The pictures here given are two of the eight scenes. The one is a picture of two fishing boats among rushes, casting their nets in the light of the autumn moon; a quiet and tasteful scene! The other is of a little boat, setting out for home. The sail is filled with the evening breeze; the mountains and the trees, the water and the rocks all have an autumnal appearance. There is not a superfluous touch. These sketches are good specimens of his easy, unconstrained style! and it may be well to notice here that those who would criticize such pictures as these according to realistic standards show an ignorance of one side of Japanese art.



渡頭垂柳圖(紙本墨畫) 僧宗淵筆

(竪一尺三寸、横九寸八分)

子爵福岡孝弟君藏

足利氏の初葉(西暦第十五世紀の初)如雪、周文の二匠が、修禪の餘暇、筆を弄して相國寺に一種の畫風を創するや、雪舟出でて之れを發揚大成し、幾多の諸名手又其門に顯はれて、我繪畫に一大變化を生ぜしめたり。宗淵藏主の如き亦其一人なりき。宗淵は相模國に生れ、如水又はオト子と號し、周防國山口の雲谷庵に投じ、雪舟に師事すること數年なりしが、明應四年(西暦一四九五年)の春、將に辭し去るに臨み、師の一圖を得て其篋裘となさんことを請ふ。雪舟其志に感じ、破墨の山水圖を描き、且つ此技に於て自ら覺證したる所のものを題し、宗淵をして長く依倣す可き方所を知らしめたり。其雪舟の破墨山水圖は第二冊に收載したれば、此圖と對觀せんには、轉々興味の深きを感ず可し。古人、宗淵の畫を評して、毎に千里を咫尺に縮むるの妙ありと云ひしが、この小幀の如きも、微雨蕭索たる秋江無限の風色を、塵々三株の老柳と五個の人物とに寫し出して、神韻縹緲たる所眞に其然るを證す。筆力は未だ雪舟の如く強健ならざれども、其氣格の清疎にして、情趣の平淡なる所、賞玩するに足る。

WILLOWS BY THE FERRY.

(Kakemono, monochrome-sketch; 1 foot 3¾ inches by 11½ inches.)

BY SÔYEN.

OWNED BY VISCOUNT TAKACHIKA FUKUOKA.

(COLLOTYPE.)

The Chinese school of painting, the foundation of which was laid by Josetsu and Shûbun in the early years of the Ashikaga period (beginning of the 15th century), was brought to perfection in the time of Sesshû, the founder of the Unkoku school. His famous disciples Shûgetsu, Shûkô and others have effected a great development in Japanese paintings. Sôyen, whose pseudonym is Josui, was also one of his disciples. Leaving his native place, Sagami, he went to Yamaguchi in Suô and staying in Unkokuan, studied painting under Sesshû for some years. When he was taking leave in 1495, he asked his teacher for a picture drawn by himself. Sesshû then gave him a landscape in ink with the remark that it was what he himself had acquired through his long study in China and Japan. The landscape by Sesshû has been already reproduced in the second volume of this series, and a comparison of the present picture with it will be interesting. With only three willow trees and five persons he has successfully depicted the grand autumnal scene on the river. Though the handling is not so strong and vigorous as that of Sesshû, the tasteful design and noble simplicity are certainly worthy of his teacher.

清



葡萄圖(紙本墨畫) 僧愚菴筆

(竪二尺二寸五分、横一尺五分)

京都日蓮宗大本山本法寺藏

書史に曰く、愚菴師智は書僧なり、墨猿猴を描く、描く毎に其上に讃す、牧溪の風を慕へりと、此外傳記更に詳ならず、今この葡萄圖を見るに、牧溪の風あらず、曾て宋人廉宣仲の書を見たることありしが、大に此書の風格を存せり、意ふに愚菴の此圖を描くや、夫れ或は是等の法格に倣ひたるものに非ざるか、此書を以て評すれば、牧溪を學びたりと云はんより、寧ろ廉宣仲を學びたりと云ふの適切なるに如かざるが如し、愚菴の年代詳ならざれども、此書の風趣に依て考ふれば、蓋し足利氏末葉、西暦第十六世紀の上半の人なる可し。

VINES.

(Kakemono, Monochrome-sketch; 2 feet 2 $\frac{3}{4}$ inches by 1 foot $\frac{1}{2}$ inch.)

BY GUAN.

OWNED BY THE TEMPLE, HONPÔJI, KYÔTO.

(COLLOTYPE.)

In the "History of Japanese Paintings" it is recorded that Guan was a priest who was also a skilled artist, being especially adept in ink sketches of monkeys. Above all his pictures we find a line or two of poetry written by himself. Except that he was of an imitator of Mu-chi (Mokkei) of the Sung dynasty of China we know at present nothing more of this artist.

The picture, here reproduced, reminds us of the style of Lien Hsuan-chung of the Sung dynasty, and indeed Guan may have been an admirer of this artist rather than of Mu-chi as one is at first inclined to think. It probably belongs to the latter part of the Ashikaga period (first half of the 16th century).

諸葛孔明の遺像(本墨畫) 曾思軒筆

(縦二尺二寸五分、横一尺五分)

京都日蓮宗大本山本誓寺藏

半)の人なる可し
鑑に於てきんけい蓋し足跡未葉而曆十六世紀の上
に映ひたるは誠に愚者の半片辨なりをれども此畫の風
を云ふ人も、寧ろ應宣仲を學びたりと云ふの通則なる
ものには非ざるや此畫を以て辨すれば、此畫を學びたり
んに愚者の此圖を畫くや夫れ趣は是等の法格に倣ひた
る畫を思ふることありしか大に此畫の風格を存せし意
今この諸葛圖を見るに、應宣の風あり、曾て宋人應宣仲
其上に繼す、應宣の風を慕へり、と此畫を更に辨する、
畫史に曰く、應宣師曾は畫僧なり、墨道雖も拙く、拙く

of the 10th century).
It probably belongs to the latter part of the Ashikaga period (first half
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(COLLOTYPE).
OWNED BY THE TEMPLE, HONPÔJI, KYÔTO.
BY GUAN.
(Kakemono, Monochrome-sketch; 2 feet 2½ inches by 1 foot 1½ inch).

VINES.



孔子杏壇絃歌圖(絹本着色) 支那明朝誠意筆

(竪四尺八寸二分、横三尺四寸五分)

伏見宮殿下御藏

杏壇は支那の大聖孔夫子(西曆紀元前五五一年—四七九年)が門弟子を會合したる所にして、魯國の首府(今の山東省兗州府)にありしと云ふ、茲に描き出せるものは夫子が杏花正に開かんとするの候、七十の弟子を集めて、相與に絃歌に逸情を慰め所謂不淫の樂を極むる趣を描けるものなるが、結構巧妙、筆致清勁、設色淡雅を極む、筆者誠意は明の永樂年間(西曆第十五世紀の初)に金門書史となれる人なりと説くものあれども、其傳詳ならず、此畫幅我國に傳はりてより、久しく大阪の豪商平野屋五兵衛の珍藏たりしが、畫匠田能村竹田、岡田半江、礪西崖等相踵で之れを模寫し、或は徳川幕府に呈し、或は諸侯の學庠に納めしことは人のよく知る所なり、五兵衛家道衰ふるに迫び、之れを保有すること能はず、終に伏見王府の寶什となれるものなりと云ふ

CONFUCIUS AND HIS DISCIPLES ON THE APRICOT TERRACE.

(Kakemono, coloured; 4 feet 9¼ inches by 3 feet 5 inches.)

BY CHENG I (CHINESE).

OWNED BY H. I. H. PRINCE FUSHIMI.

(COLLOTYPE.)

“The Apricot Terrace” is the name of the place where the great Chinese sage Confucius (551-479 B.C.) used to assemble his disciples, and is said to lie in the capital city of the province of Lu (Yen-chou of the Shan-tung peninsula). The scene of this picture is on this Terrace, when the apricots are about to burst into bloom; Confucius has assembled his seventy disciples and with them is enjoying music, the “Music of Moderation.” The composition of this picture is exquisite, the touches pure and vigorous, and the colouring light and elegant. The painter **Cheng I** was, some say, an artist of the “Golden Gate” (the Imperial Academy) in the period of Yung-le (beginning of the 15th century) of the Ming dynasty, but the story of his life has not been handed down to us. This painting, for many years, belonged to the house of Hiranoya Gohei, a rich merchant of Ôsaka; and it is well known that such noted painters as Tanomura Chikuden, Okada Hankô, Hazama Seigai, and others took copies of it, some of which were presented to the Tokugawa Government, and others to various schools established by feudal lords in their dominions. After the decline of his fortunes, Gohei was not able to keep the picture, and it is now in the possession of H. I. H. Prince Fushimi.



山水漁舟圖(絹本墨畫) 支那明朝蔣嵩筆

(竪五尺一寸五分、横三尺三寸八分)

京都東山臨濟宗大本山南禪寺藏

蔣嵩は支那明朝時代(西曆一三六八年—一六四三年)に楊子江畔の大都金陵に住せし人にして三松と號せり喜んで枯筆を用ゐて巧に山水人物を畫き時人の嗜好に投じて頗る愛賞せられけるが、其行筆粗莽にして多く矩度を越ゆ時に鄭顥仙張復陽鐘欽禮張平山の徒と狂態を逞うす、時の人目けて邪學となす、其山水は、吳偉明朝の人小仙と號し、山水畫に妙を得たり、落筆雄健にして白描尤も佳なりと稱せらるゝに學べるものなりと云ふ

こゝに掲ぐる山水圖には三松の印影さへありて、彼れの眞蹟なることは疑ふ可からざるも、その得意の枯筆なるものとは認め難し、二隻の漁舟を操れる四個の人物はもとより、遠山近樹、岩葦、水禽、何れも描法非凡にして、江山の風趣掬するに餘りあれども、之れを一幅の圖としては、全體の調和を缺きたるの感なき能はざるが如し、然れどもこの圖が、古來我國文人一派に大なる助力を與へしことは、吾人の諒る可からざる所なり

LANDSCAPE.

(Kakemono, monochrome-sketch; 5 feet 1¼ inches by 3 feet 4¼ inches.)

BY CHIANG SUNG (CHINESE).

OWNED BY THE TEMPLE, NANZENJI, KYÔTO.

(COLLOTYPE.)

Chiang Sung, otherwise known as San-sung, was an artist of the Ming dynasty (1368-1643) who lived in Chin-ling (now Nan-king), a town on the Yang-tzu-chiang. He displayed his skill in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the time he was much favoured by the people, though his dashing strokes often infringed the rules of painting. Together with Cheng Tien-hsien, Chang Fu-yang, Chung Chin-li, Chang Ping-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapes is said to have been derived from that of Wu Wei otherwise called Shao-hsien, who lived in the Ming dynasty and was most skilful in landscape-painting.

The picture, here reproduced, is a genuine production of his, as his sign-manual at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boats, the four figures, the hills, the trees, the rushes and the birds on the water are very skilfully executed, and at once attract the eye when taken separately. But as a whole the picture seems to be somewhat wanting in harmony. Nevertheless it has influenced our artists to a great extent.

に大なる曲けを興へしこと吾人の鑑る可やと云る所なり
題はも諸おちるは唯し然れどもこの圖は古來我國文人一派
の心をとて一箇の圖として全體の調和を成さざるの
所を草本會同れり諸君非しして江山の圖を繪するに繪
はめし二畫の曲を起しける四圍の人物はともて遠山は
なることお鑑る可やと云るものと意の相違なるものと
こゝに隔るる山水圖には三松の印象をへもて彼のの趣
いと云ふ

落筆難しにして自筆をせむと難せざるに學べるものと
なす其山水は吳道子明の八小仙と號し山水畫に妙を得たり
其畫は山水の圖を起しける四圍の人物はともて遠山は
なることお鑑る可やと云るものと意の相違なるものと
こゝに隔るる山水圖には三松の印象をへもて彼のの趣
いと云ふ

京都東山畫院藏大本山水圖卷一

(正五尺一寸五分、横三尺三寸八分)

山水圖(絹本墨畫) 支那明神宗朝

LANDSCAPE.

(Kakemono, monochrome-sketch; 2 feet 1 1/2 inches by 3 feet 4 1/2 inches.)

BY CHANG SUNG (CHINESE)

OWNED BY THE TEMPLE, HANSENJI, KYOTO.

(COLLOTYPE)

Chang Sung, otherwise known as Suan-sung, was an artist of the Ming dynasty (1368-1644) who lived in Chin-ling (now Nan-king), a town on the Yang-tzu-chiang. He displayed his skill in painting landscapes and human figures with a worn-out brush. This happening to meet the inclination and taste of the time he was much favoured by the people, though his dashing strokes often infringed the rules of painting. Together with Chang Tien-hsien, Chang Fu-yang, Chung Chin-li, Chang Ping-shan he formed a band of irregular artists, whom people looked upon as heterodox. His style in landscapes is said to have been derived from that of Wu Wei otherwise called Shao-hsien, who lived in the Ming dynasty and was most skilful in landscape-painting.

The picture here reproduced, is a genuine production of his, as his signature at the bottom shows. However it is impossible to find any evidence of a worn-out brush having been used. The two boats, the four figures, the hills, the trees, the rushes and the birds on the water are very skilfully executed, and at once attract the eye when taken separately. But as a whole the picture seems to be somewhat wanting in harmony. Nevertheless it has influenced our artists

to a great extent.



山水圖雙幅(絹本淡彩) 支那明朝劉俊筆

(各竪五尺一寸五分、横二尺九寸三分)

子爵松平乗承君藏

書史を閱するに、劉俊は支那明朝時代西曆一三六八年—一六四三年)の人にして、字を廷偉と云ひ、山水人物を書くに巧なりとあるのみ、また其錦衣都指揮と云へる官を有せしことは、こゝに掲ぐる春景圖上の落款に由りて知らる、蓋し其畫風は法を夏珪(南宋時代即ち西曆一一二七年—一二五九年の名工にして、唐代の畫法に自家の簡率なる意匠を加へ一生面を開きし人)に撫し、範を馬氏一派に採りて、更に一機軸を出したるもの、如しこゝに出せる第一圖は春朝遠征の人を送る處にして、詩仙王維(唐朝の人、其傳は第二冊瀑布圖の處に在り)が、君に勸む更に一盃の酒を盡せ、西のかた陽關を出でなば故人なからんと友人元二に酒を勸むるの情趣あり、第二圖は李涉(唐朝の詩人)が員太祝の門を叩き、水を望み山を尋ねて二里餘竹林斜に到る地仙の居と云へる如く、秋日知心の友が山居を訪ふの興を書き、筆致強健にして情趣餘りあり、卒然之れに對するときは、吾人をして其元朝以上の遺作にあらずるなきかと疑はしむ、蓋し我國劉俊の遺蹟を尊重するもの洵に偶然にあらざるなり

LANDSCAPES.

(A pair of Kakemono, slightly-coloured; each, 5 feet $1\frac{1}{4}$ inches by 2 feet 11 inches.)

BY LIU CHUN (CHINESE).

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

According to the 'Biographies of Artists' **Liu Chun**, of the Ming dynasty of China (1368-1643), was skilled in painting landscapes and the human figure. We know nothing more of him, but he seems to have been an official judging from what is written over the picture here given. His style is derived from those of Hsia Kuei, an artist of the Southern Sung dynasty (1127-1259), and of Ma and his colleagues, though he invented a new style of his own.

In the first pictures here given he depicts an out-of-door toast to a friend who is going away on a spring morning. The second picture gives a visit to a friend's resort on an autumn day. Two famous poems of the Tang dynasty seem to have suggested the paintings.* They are excellent works, the taste being rich and the touch vigorous. At first glance one would take them for old paintings before the Yuan dynasty. It is not without reason that his works are generally much valued in Japan.

* Wan Wei's poem of farewell:—"I bid you take another glass of wine, for you will have no friend in the west beyond the Yang-kwan pass."

Li She's visit to his friend, Yuan Tai-chu:—"For more than two miles have I passed hills and streams; a road by a bamboo forest leads me to the resort of an earthly saint."





薔薇白鷺圖(紙本着色) 僧雪村筆

(竪三尺二寸五分、横一尺四寸二分)

子爵松平承君藏

雪村は名族佐竹氏の支流にして、常陸國久慈郡に生れ、平藏と稱せしが、其父彼れを廢して庶子を嗣と爲さんと欲するを知り、薔髮して曹洞宗の僧となれり。天性後素の技を嗜み、初は相國寺の書僧周文の筆意を學び、後雪舟の遺韻を研鑽し、兩匠の名に因みて周繼雪村と號せしが、晩年更に宋の牧溪、元の顔輝(共に第二冊に其傳あり)等の書風を參究し、別に一生面を開くに至れり。其歿年は詳ならざれども、天文第十六世紀の中頃の頃、最も盛んに手腕を揮ひたるもの、如し其長處は潑墨、淡雅にして、奇趣に富める草書にありと云ふ者あれども、是れ寧ろ其中年の作に就て斷案を下せるに過ぎず。こゝに出せる圖幅を見よ、毫も狂逸、奇趣の體なくして、却て用意の周密、落筆の精健なる處、眞に驚く可きものあるに非ずや。惟ふに是れ雪村が周文、雪舟二流の豪鑰を脱して、漸く圓熟の域に入れる晩年の作ならん。若し圖中落款ならんには、觀者或は認めて以て別人の作とす可し、何となれば、雪村の遺作の世に存するものは、所謂潑墨、淡雅にして、奇趣に富めるもの多く、精緻巧麗なること此畫の如きもの頗る稀少なればなり。

ROSES AND SNOWY HERONS.

(Kakemono, coloured; 3 feet 2 $\frac{7}{8}$ inches by 1 foot 4 $\frac{7}{8}$ inches.)

BY SESSON.

OWNED BY VISCOUNT NORITSUGU MATSUDAIRA.

(COLLOTYPE.)

Sesson, a scion of the famous family Sataké, was born in Kuji in the province of Hitachi and was called Heizō. On learning that his father was inclined to adopt his illegitimate son as his heir, he shaved his head and entered the priesthood in the Sōtō sect. He was naturally fond of pictorial art, and first studied the style of Shūbun of Shōkokuji and afterwards that of Sesshū. Adopting the initial characters of the names of these two masters he named himself 'Shūkei Sesson.' Later on he created a new style of his own by investigating the method of Mu-chi (Mokkei) of Sung and Yen Hui (Ganki) of Yuan of China. He executed most of his works during the Tenbun period (middle of the 16th century). He was most skilled in ink-sketches of plain and simple design but rich in taste. But this holds good only for those of his works which were produced before middle life, up to which time he was still much influenced by his two masters.

The picture here reproduced bears no trait of such influence, however, but on the contrary we notice in it an exceptional attention to execution and detail and a strong use of the brush. We therefore conclude that it is a production of his later years when he had reached the height of his perfection. Were the picture anonymous we might assign it to another painter, for most of Sesson's productions are plain ink-sketches and we rarely see such fine and dexterous work as this.

[illegible]

午時刻平乘承其德

（雞三只二十七食，鴨一只二十七食）

薔薇白蠟圖(藏本香雪)

ROSES AND SNOWY HERONS.

(Takemono, coloured; 3 feet 2½ inches by 1 foot 4½ inches).

BY SESSION.

OWNED BY VISCOUNT NORITUGU MATSUDAIRA.

(COLLOTYPE.)

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田家秋收圖襖(紙本淡彩) 狩野之信筆

(竪五尺八寸六分、横二枚續九尺三寸八分)

京都紫野臨濟宗大德寺塔頭大仙院藏

狩野雅樂助之信號を輦隠といふ、狩野派の祖正信第一冊大德寺所藏釋迦文殊普賢畫像の説明を看よの子にして、古法眼元信第一冊、瀟湘八景圖の説明を看よの弟なり、畫法を父に學びて、妙境に臻る、其風格は兄に酷似し、遺作の中、落款又は傳承なきものは、元信の畫と誤らるゝこと多しと云ふ、其生存せし時代は、足利將軍の末葉に當り、京都は戰爭の巷となりて、文墨の士の寧居を許さざりしかば、之信兄弟は去りて大津近江の三井寺に寄寓し、扇子畫を作りて糊口に資したりしが、足利氏滅亡して京都の小康を得たる後は、紫野の大德寺中に客となり、其子院の障壁等に得意の手腕を揮ひたりと云ふ、之信、早年にして歿したるよし諸書に見ゆれども、畫事備考に天正三年(西曆一五七五年)六十三歳を以て逝けりとするもの眞なるが如し

こゝに出せる田家秋收圖は、大德寺中の大仙院に現存する遺作の一なり、試みに之れを兄元信の作品中に置かば、何人も其兄弟何れの手に成りたるものなるかを判別するに苦まん、用筆飽くまで重厚にして而も骨力の餘ある、設色極めて淡泊にして而も氣韻の瀟爽なる、觀者をして嘆賞に堪へざらしむ、鑒識家が往々之信の畫を評して老成ならずとするものは、未だ此畫の如きものを觀ざるに由るものならん

HARVEST SCENES.

(Sliding wall screens, slightly-coloured; 9 feet 4 inches by 5 feet 9¼ inches.)

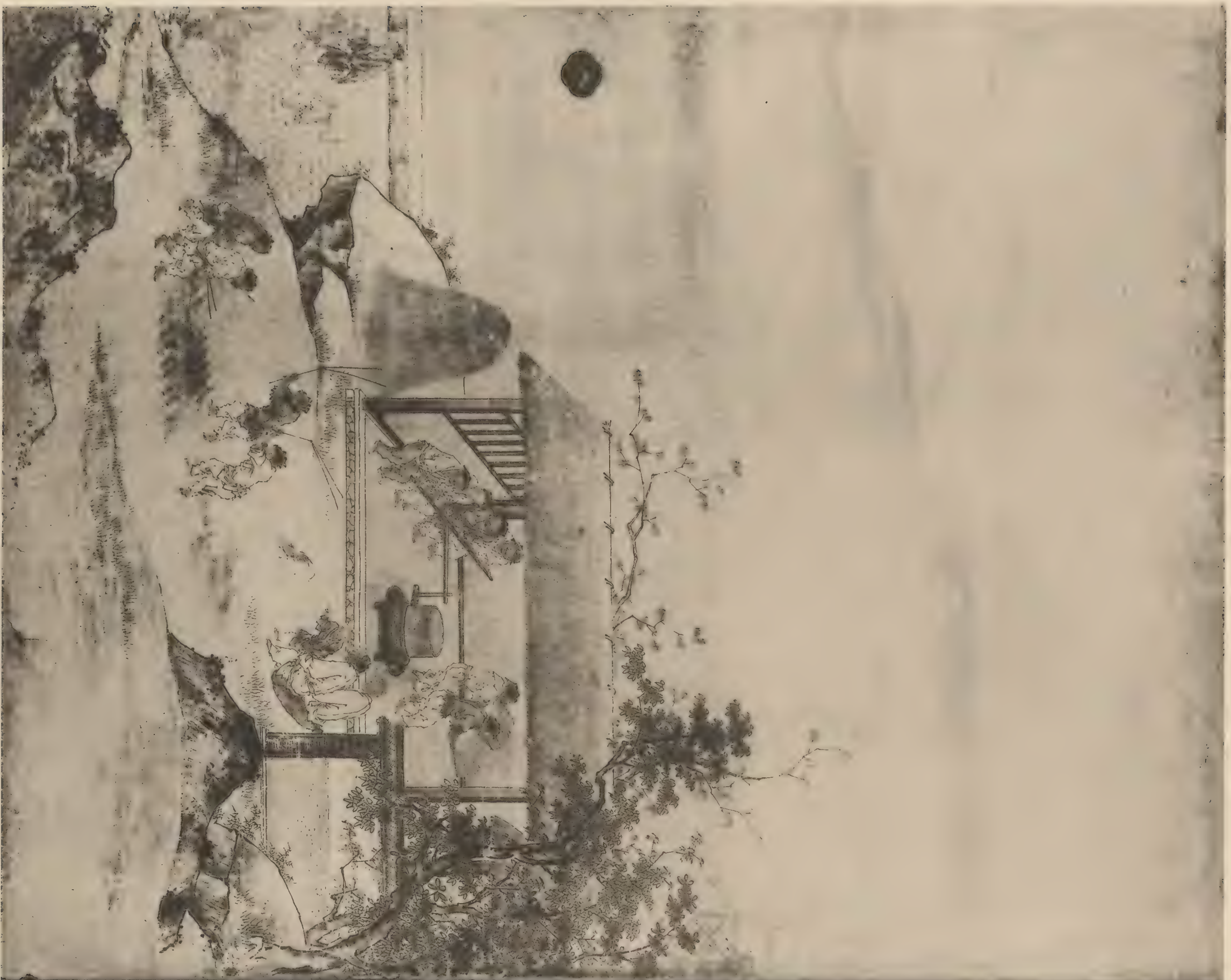
BY YUKINOBU KANÔ.

OWNED BY THE TEMPLE, DAISEN-IN, DAITOKUJI, YAMASHIRO.

(COLLOTYPE.)

Yukinobu Kanô was a son of Masanobu, the founder of the Kanô school, and a brother of Motonobu (see VOL. I., 'Eight Scenes on the Rivers Hsiao and Hsiang'). He learned painting from his father, but in several points his pictures so resemble his brother's, that when not signed, they are often mistaken for them. The two brothers lived in the latter part of the reign of the Ashikaga dynasty of Shôguns and left Kyôto for Ôtsu, for the capital was then the seat of civil war. While staying in Miidera (in Ôtsu) they painted fans for their livelihood. After the fall of the Ashikaga family they went back to Kyôto and lived in Daitokuji, where they were mostly engaged in painting walls and screens for decorative purposes. It is said that Yukinobu died in 1575, aged sixty-three, but some doubts have been expressed about the date.

The picture of the harvest scenes here reproduced is in the possession of Daisen-in, Daitokuji, Yamashiro, and is a genuine production of Yukinobu. If placed among his brother's works, however, it could never be distinguished. For the light and heavy strokes of the brush, the strength and vigour, the light and simple colouring and the nobility of spirit we have no words of praise too strong. Among his early works there is nothing so fine as this.



豊國祭圖屏風一雙(金碧紙本着色) 傳岩佐又兵衛勝以筆

(各 竪五尺五寸二分、横一丈一尺六寸)

侯爵蜂須賀茂韶君藏

慶長三年(西曆一五九八年)太閤豊臣秀吉薨するや、遺骸を京都東山阿彌陀峰頭に葬り、翌年、朝廷より豊臣大明神の神號を賜ひ、峰の西趾、方廣寺の境内に壯麗なる神殿を造營せり。こゝに掲ぐる圖は、慶長九年(西曆一六〇四年)八月、豊太閤の爲め豊臣氏が海内の縉紳豪族を會し、京都全市の士民に令して、古來未曾有の大祭を舉行せしめたる其盛況を描けるものなり。筆者勝以は土佐氏の血族にはあらざれども、其畫風土佐の流を挹めるに由り、人呼んで土佐勝以とも云へり。慶長年間に京都に生活して、この盛典を目賭したるのみならず、風俗畫を作るに最も妙を得たりとの名ありしに由り、此圖を描くことを囑せられたるものならん。第一圖は豊國社頭に文武官を召して舞樂を演せしむるの狀及び門外街頭に都鄙の士人が狂奔するの態を描き、(第二圖は、人馬活動の畫面を更に明了ならしめんが爲め、第一圖中の一部を擴大して撮寫せるものなり、)第三圖は太閤秀吉が天正六年(西曆一五七八年)に創建せる方廣寺の大佛前に、上下兩京の市民が互に盛裝を凝らし、鼓笛を鳴らし、華繖を弄して、歡舞に餘念なき體を寫せり。其人馬雜沓の狀は宛然戰場の如くなれども、仔細に點檢すれば、上月卿雲客より下皂隸輿僮に至るまで、祝酒の微醺を帶びて太閤の光榮を頌するものにあらざるはなく、豊臣氏の盛威と當時士民の風俗とは、この一雙の屏風畫に收めて餘蘊なきものと云ふ可し。非常の達筆にあらざれば、曷んぞ能く是の如くなるを得んや。

FESTIVAL OF TAIKÔ.

(A pair of folding screens, coloured; each, 11 feet 6 inches by 5 feet 5¼ inches.)

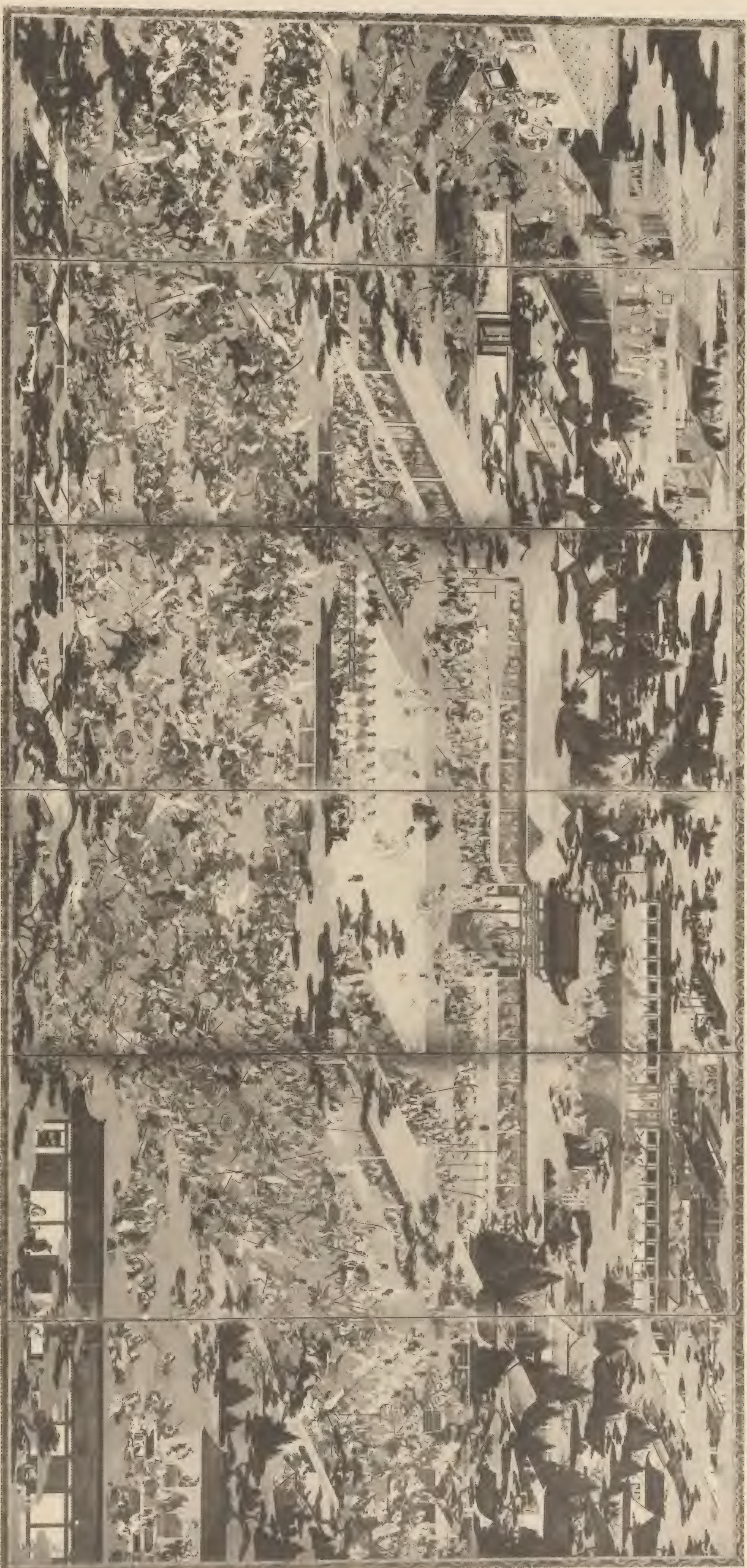
SAID TO BE BY SHÔI IWASA.

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE.)

Taikô Hideyoshi died in the year 1598 and was buried on Mount Amida, Higashiyama, Kyôto. In the following year the Emperor gave him the posthumous title of Toyokuni Daimyôjin, and dedicated to him a great altar within the precinct of the temple, Hôkôji. In 1604 his son, Hidetsugu, invited all the nobles and feudal lords to Kyôto where he proclaimed a great festival in memory of the late *de facto* sovereign. This incident is depicted in the pictures here reproduced.

Shôï Iwasa, the painter, otherwise known as Matabei, is in no way connected by blood with the Tosa family, yet, as he is an artist of the Tosa school, people call him Shôï Tosa. He was living at Kyôto at the time of this festival and saw the great ceremonys. The first part is a picture of the dance performed to music by all the civil and military officers in front of the altar in the presence of an immense audience. The second is a magnified copy of the first showing the movements of the men and the horses during the dance. The great confusion of the festival makes the pictures seem at first glance like one of a battle-field, but, on closer examination, one notices that every man, woman and child seems to have had 'a drop too much,' and is wholly given over to the enjoyment of the dance. The third part is a popular dance by the citizens, all of course dressed in their best in honour of the occasion. The splendour of Taikô and the customs of the townspeople at that time are faithfully drawn.







猛鷲蒼鷹圖屏風紙本墨畫 狩野山樂筆

(竪五尺五分、横一丈二尺八分)

京都眞宗本派本山本願寺藏

京狩野派の祖山樂光賴の傳は、既に第二冊、牽牛花圖の説明中に述べたる所の如し、山樂幼にして豊臣秀吉の侍童となりしが、其丹青を好める天性は秀吉に知られ、命に由りて名工狩野永徳の門に入り、其筆法を嫡傳して遂に義子となれり、然も其所作の圖畫を觀るに、單に狩野の流風を繼承せしのみにはあらずして、古土佐の筆意を取れる趣をも存し、又支那宋元諸大家の長所を參酌せし痕迹の歷然たる處もあり、殊に其龍虎鷲鷹の如きに至りては、運筆尤も雄渾にして毫も凝滯の病なく、師父永徳に超出するの手腕を有せり、然れども其生涯を後素の一技にのみ委了するを屑とせず、屢秀吉に隨ふて陣頭に立ち、戰國時代の士人として他に譲らざる程の武功を顯はせしことあり、豊臣氏瓦解の後、京都男山の瀧本坊に身を寄せ、近畿の諸大寺及び豪族の請に應じ、専ら繪畫を作りて其天年を終へたり、京都附近の寺院に山樂の遺作多きは之れが爲めなり

こゝに出せる屏風畫は、本派本願寺の所藏なるが、圖中の樹石を觀るに、古法眼の遺韻を掬す可く、其鷲鷹の如きは永徳の筆法を參取し、巧に之れを湊合し、打て一丸となせるの趣あり、其手腕の自由自在なりしこと知る可し、吾人はまた此圖に對して一種の感なくんばあらず、蓋し繪畫のみならず、凡べての文學技術が時勢の氣臭を帶ぶるは、東西古今其揆一なるを以て、戰國時代の山樂が殺氣を含める圖畫を作りしこと異むに足らざらん、而も悲慘悽愴たる本畫の如きは、更に吾人をして當代の時勢を蹤跡し、連想を深からしむ、それ蒼鷹の逐ふ所のものは可憐なる細頭軟脚の白鷺にして、猛鷲の捕獲せるものは、滑稽無邪氣の獼猴にあらずや、奚んぞ知らん山樂之れに由りて其主家が徳川氏の爲めに攫奪吞噬せられたる鬱憤の情を漏らすにあらざるなきやを

VULTURE AND EAGLE.

(Folding screen, monochrome sketch; 12 feet by 5 feet.)

BY SANRAKU KANÔ.

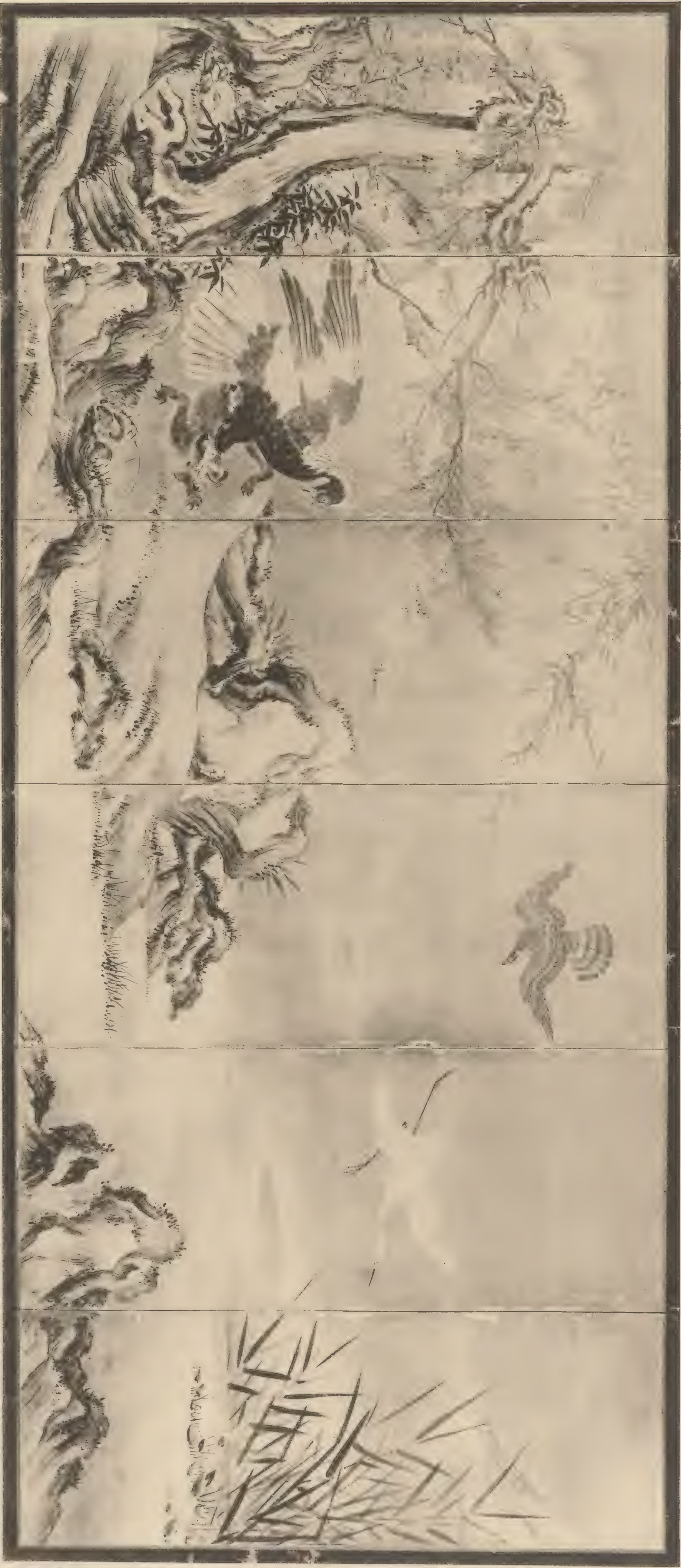
OWNED BY THE TEMPLE, NISHI-HONGWANJI, KYÔTO.

(COLLOTYPE.)

The life of **Sanraku**, the founder of the so-called Kyô-Kanô school has been given in the second volume (the 'Morning Glories'). While young he served Taikô Hideyoshi as an attendant. Observing his natural inclination toward art his master ordered him to go to Yeitoku, the famous painter of the Kanô school, to learn drawing. He soon distinguished himself in it, and having been adopted as his son, on the death of his teacher succeeded him. From his productions we may see that he was versed not only in the secrets of the Kanô school but also in the style of the old Tosa school. In some we observe a certain trace of his adoption of the styles of the Sung and Yuan artists of China, especially in dragons, tigers, eagles, etc., where his style is so distinct from his father's in strength and dexterity.

He was also a brave soldier in the field, helping Taikô Hideyoshi more than once. After the downfall of the Toyotomi family (*de facto* rulers, the first of whom was Hideyoshi), he retired to Taki-no-moto-bô, Otokoyama, near Kyôto, where he used to paint for great temples and noble families in the neighbourhood of Kyôto.

The picture here reproduced is by Sanraku. The trees and stones in the picture show a trace of the style of Motonobu, while the vulture and the eagle are a skilful modification of Yeitoku's style. It is but natural that he, as an artist of the time of continued civil war, should conceive and paint such a cruel and blood-thirsty scene. See the fine but feeble heron trying to escape from the claws of the eagle and the large monkey already a victim to the cruel vulture. At the time when his master's family had just been outraged by Tokugawa after a war characterized by most heartless massacres, the depiction of such a scene must have been a consolation to his brave spirit!



十六羅漢圖雙幅紙本淡彩 僧松花堂昭乗筆

(各堅九寸三分、横一尺四寸)

東京品川益田孝君藏

阿羅漢は釋佛の弟子等が修行して得たる證位の名なることは既に第一冊、兆殿司筆五百羅漢圖の處に述べたるが如し、十六阿羅漢のことは釋迦佛滅後八百年の頃、執師子國錫蘭の難提蜜多羅と呼べる高僧が、其將に歿せんとする時に當り、佛が教法を十六の大阿羅漢に附囑して、永く信者の福田たらしめ給ふと説けるを録せし古記に出づ、而して我國にては、この十六羅漢の像を安置し、釋迦佛の遺法を永遠に傳弘護持するものとして崇敬する寺院多し、但し此等の羅漢は時と處とを問はず、召請供養の法會を設くる時は、各、其眷族を隨へて來現し、以て彌勒佛の出世を俟つとあれば、其神通自在なること知る可し、こゝに掲ぐる圖は筆者が憶想より描き出せるものなれば、各羅漢の名を一一正確に指示すること難けれども、第一圖の左方に經卷を繙けるは僧伽茶洲の迦理迦尊者第七、草茵に坐して調心するは北俱盧洲の蘇頻陀尊者第四、脇息に倚るは南瞻部洲の諸矩羅尊者第五、高座に仰臥するは可住山の伐那婆斯尊者第十四、錘僧をして剃髮せしむるは耽沒羅洲の跋陀羅尊者第六、仰いで天を指すは持軸山の注茶半託迦尊者第十六、合掌して彼の指す方を拜するは畢利闍瞿洲の羅怛羅尊者第十二にして、蓮花を淨瓶に挿めるは鷲峯山の阿氏多尊者第十五なるが如し、又第二圖の左方に如意を持てるは廣脇山の因揭陀尊者第十三、之れに對向するは迦濕彌羅の迦諾迦伐蹉尊者第三、經卷を携へて嬉笑するは東勝身洲の諾伽跋釐駄尊者第三、床に憑りて叱咤の狀を爲すは三十三天の半諾迦尊者第十、之れに面して安坐し、裳を褰げて冷然たるは香醉山の戌縛迦尊者第九、籐杖を卓て、凝眸せるは鉢刺拏洲の伐闍羅弗多羅尊者第八、其背に在りて楊子を口にせんとするは西瞿耶尼洲の賓度羅跋囉惰闍尊者第二にして、香爐を携ふるは半度波山の那迦犀那尊者第十二なるが如し、

筆者昭乗は大和國奈良に生る、俗姓は中沼氏、幼にして山城國男山の瀧本坊に投じて、實乗の弟子となり、眞言祕密の教行を研修し、阿闍梨法印位に上り、男山神宮の社僧となり、晚年、山の南阜に松花堂と名くる丈室を營みて、こゝに退隱し、惺々翁と號して、近衛信尋、小堀宗甫等の大紳名士と與に書畫點茶の風流三昧に住せしが、寛永十六年(西曆一六三九年)五十六歳を以て歿せり、俊逸溫雅の四字は僧傳記者が昭乗の資性を寫せるものなるが、其單に一個の風流漢にあらざりしことは、嘗て吉野山(大和國)に退隱せんと企てしにても知らる、昭乗また深く宗祖弘法大師(實龜五年—承和二年即ち西曆七七四年—八三五年)の書風を追慕し、大に造詣する所あり、遂に松花堂流の一門を開き、寛永三筆(信尹、光悅、昭乗)の一人に數へられしが、其書は狩野山樂第二冊、牽牛花圖の處に、其傳を掲ぐに學び、又宋僧牧溪第一冊、觀世音猿鶴圖の處に、其傳を出せり、の遺風を愛し、其神氣蕭疎なる所を參酌して、能く冲澹高雅なる畫を作れり、其遺物を見るに、氣魄は直に東山時代(西曆第十五世紀の中頃)の名工と疊を對せんとす、其運筆に於ては、狩野畫派に得たるもの、那邊に存するか、殆んど之れを認むる能はず、惟ふに是れ形骸をすて、神髓を採りしに由りて然るものならんか、こゝに出せる十六羅漢圖は、昭乗が茶聖宗甫の所望により寫せるものにして、元と彼の家の世寶なりしと云ふ、其筆痕輕妙にして、能く各羅漢が所證の心境の非一非異なる所を畫き出し、神韻紙上に楚々たるを覺ゆ

THE SIXTEEN ARHATS (JÛROKU RAKAN).

(A pair of Kakemono, slightly-coloured; each, 1 foot 4¼ inches by 11½ inches.)

BY SHÔKWADÔ.

OWNED BY Mr. TAKASHI MASUDA, TÔKYÔ.

(I. WOOD-CUT; II. COLLOTYPE.)

The disciples of Śākyamuni who reached the grade of sanctification are called Arhats, among them sixteen being especially distinguished. Eight hundred years after the Buddha's Nirvāṇa, Nandi-mitra, a high priest of Ceylon, declared on the eve of his death that Buddha's doctrine had been handed down to the sixteen great Arhats who were to serve as objects of faith for the world. The worship of the sixteen Saints took rise from his words. Many of the temples in Japan possess their images and honour them as Patrons of Buddhism.

The pictures here reproduced seem to have been products of the artist's imagination pure and simple and therefore it is difficult to point out the names of all. But from certain traditional characteristics we may distinguish them as follows:

I. From the left.

- | | |
|---------------------------------------------------------|--------------------------------------------------|
| 1. Kārika (7th), reading a sacred text. | 2. Suvinḍa (4th), sitting on a grass seat. |
| 3. Nakula (5th), leaning on an arm-rest. | 4. Vanavasi (14th), resting on a high couch. |
| 5. Bhadra (6th), having his head shaved. | 6. Cūḍa-panthaka (16th), pointing to the heaven. |
| 7. Rāhura (11th), looking up to heaven and worshipping. | 8. Ajita (15th), putting flowers in a jar. |

II. From the left.

- | | |
|--------------------------------------------------------------------------|--------------------------------------------------------------|
| 9. Iṅgada (13th), with a wishing baton. | 10. Kanaka-vatsa (2nd), facing toward Indra. |
| 11. Nāga-bālidvāja (3rd), laughing, with a sacred text in his left hand. | 12. Panthaka (10th), with angry face and leaning on a stool. |
| 13. Jivaka (9th), sitting on a stool against Panthaka. | 14. Vajra-putra (8th), with a long stick. |
| 15. Piṇḍola-bhāradvāja (1st), using his tooth-brush. | 16. Nāga-sena (12th), with an incense burner. |

Shôkwadô, the painter, whose family name was Nakanuma, was a native of Narā, Yamato. When grown up he went to the temple Taki-no-motobô of Otokoyama, near Kyôto, where he became a disciple of Jitsujô, a priest of the Shingon sect. He soon distinguished himself in the study of the mystic doctrine of Mantra, advanced to the position of Âcārya (teacher), and was appointed official priest of the Shintô temple of Otokoyama. Later in his life he retired and built himself a small hut called 'Shôkwadô' on the southern slope of the mountain. He called himself Shôjô-ô and associated with the worthies of the time, Nobuhiro Konoyé, Sôho Kobori, etc., and spent his time in writing, in painting or in the tea ceremony. He died in the year 1639, aged fifty-six. The 'Biographies of High-priests' describes him as possessing surpassing ability and gentle character. That he was a man of ambition can be known from the fact that he once intended to retire to Yoshino (a place of political importance). In writing he followed the style of Kôbô Daishi, the founder of the Shingon sect (774-835 A.D.) and created his own style called 'Shôkwadô' and is one of the well-known 'Three Pens' * of the Kwanyei period. In painting he was a disciple of Sanraku Kanô (see VOL. II, 'Morning Glories') and an admirer of Mu-chi (Mokkei of the Sung dynasty of China, see VOL. I, 'Kwannon, Monkey and Crane'). In nobility of spirit his productions compare well with the noted artists of the Higashiyama period (middle of the 15th century). In the skilful use of the brush we hardly recognize the Kanô style, a fact which shows that he was not a slavish imitator of his teacher.

The Sixteen Arhats here reproduced were painted by him for his friend, Sôho Kobori, tea-master, who prized them as one of his family treasures. The sixteen faces are so lightly drawn. All the expressions differ from one another, yet agree in indicating nobility of intellect. The pictures are worthy of the Patrons of the Faith.

* Nobuhiro, Kôyetsu, Shôkwadô are the 'Three Pens.'





鴻雁圖屏風一雙(紙本墨畫) 宮本武藏筆

(各竪五尺一寸四分、横一丈一尺九寸二分)

侯爵細川護成君藏

宮本武藏(又は無三四)名は正名幼名官次郎後に武藏と呼び二天と號す播磨の武人新免無二齋の男なり、劔法を研究して遂に二刀流の祖となれり、其武術に於ける手腕は向ふ所天下に敵なく、四方に遊歴して到る處に劔法各流の首魁を仆し六十四年の生涯中生命を堵して輸贏を試みしこと六十餘回、必ず敵の眉間を打ちて勝を制し、一たびも敗を取りしことなかりしと云ふ、慶長五年(西曆一六〇〇)年關ヶ原の戰役等に從事して功あり、後肥後の細川氏今の侯爵細川家に屬し、正保二年(西曆一六四五年)熊本城下に歿す、年六十四、武藏の武勇は今日に至るまで三尺の童孩も之れを知らざるなく、その木片を以て父の讐佐々木嚴流を擊殺せし事の如きは、劔道の佳話として演劇講談の好題目となれり、武藏は斯く武勇卓絶なりしのみならず、書道に於ても亦頗る造詣する所あり、其書法は海北友松に學び、又長谷川風の法格をも參取し、之れを豪宕なる自家の手腕に任せて揮灑せるに由り、趣致超凡、氣雄力沈、武藏其人の意氣紙上に躍如たるを見る

こゝに出せる二圖は、武藏が主家細川氏の爲めに描きたるものにして、一は秋色漸く閑なる澤畔に十數羽の素鴨を寫し、一は雪花繽紛、萬物蕭索たる水邊に數羽の青雁を書けり、就中第一圖は殊に筆々遒勁、風物調諧、吾人をして嘆賞に堪へざらしむ、畫伯田能村竹田の如きは、此流の畫を喜ばざる人なりしも、然も武藏の布袋圖を愛藏して措かず、筆法雋穎、墨色沉酣、阿堵一點、奕々射人、と稱讚するに至る、蓋しこの屏風畫は武藏の作品中尤も優等なるものにして、嘗に侯爵家の珍什たるのみならず、また實に國家の重寶と云ふ可し

WILD DUCKS.

(A pair of folding screens, monochrome sketches; each, 11 feet 10 inches by 5 feet 1 inch.)

BY MUSASHI MIYAMOTO.

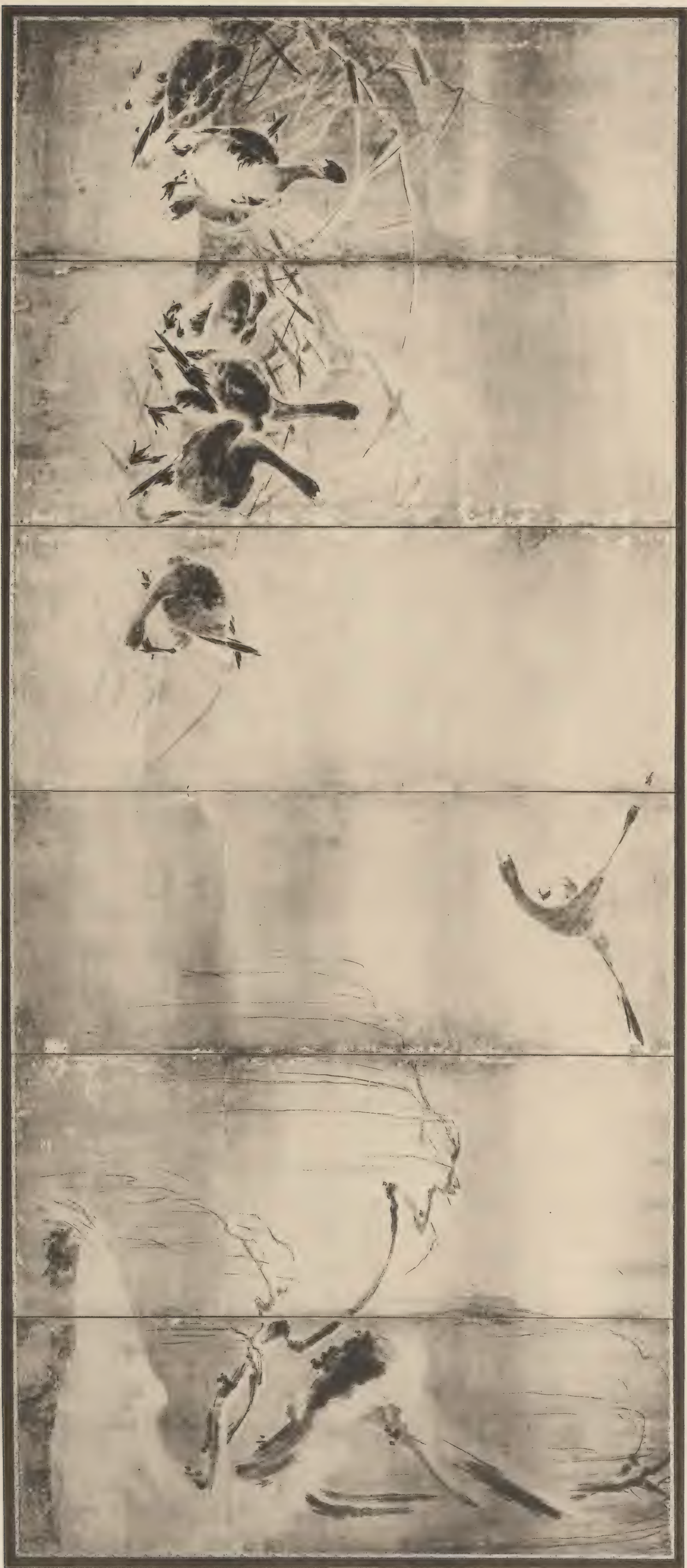
OWNED BY MARQUIS MORISHIGÉ HOSOKAWA.

(COLLOTYPE.)

Musashi Miyamoto, whose real personal name was Masana, also called Kanjirô in his boyhood, and whose artistic pseudonym was Niten, was a son of Munisai, a warrior of the province of Harima. Musashi studied the art of fencing, and it was with him that the idea originated of using two swords, one in each hand. In the use of the sword he had no equal, and in his travels all over the country he beat the ablest swordsmen of every school. In his little more than three score years he successfully defended his life nearly as many times, invariably striking his antagonist on the forehead. During the period of Keichô (latter part of the 16th century) he fought in the battles of Sekigahara and other places. Afterwards he became a vassal of Lord Hosokawa (of the family of the present Marquis Hosokawa), and died in 1645 at Kumamoto, aged sixty-four. Every boy knows of his bravery. His revenge on Sasaki Ganryû, the murderer of his father, how he slew him with nothing but two pieces of wood, is a favourite subject with theatres and story-tellers. Not only was Musashi unequalled in bravery and swordsmanship, but he was also proficient in the peaceful art of painting, which he studied under Yûshô Kaihoku, adopting also the style of the Hasegawa school. Executed in his bold dashing manner his paintings are elevated, spirited and vigorous, his energetic spirit plainly discovering itself on the canvas.

The two pictures here given were painted by Musashi for his Lord Hosokawa. In one a number of wild ducks are in a valley in the height of its autumnal beauty. The other is a snow scene, with a few wild geese on a dreary wintry bank. Of the two the former is especially admirable for its vigorous touches and harmonious composition. The great artist Chikuden Tanomura had a prejudice against this style of painting, but even he admired and highly prized a picture in his possession of 'Hotei' painted by Musashi. Indeed these two paintings are treasures, not only of Marquis Hosokawa but of the nation.





秋草鶉圖(絹本着色) 土佐光起、同光成合作

(竪二尺八寸一分、横一尺四寸五分)

東京帝室博物館藏

土佐光起は光則の男なり、從五位下、左近衛將監に敘任せられ、繪所預となる、後剃髪して、法名を常昭と云ひ、また春可軒と號す、青年にして父を喪ひ、祖父光吉の門人某に就て累代の書法を學び、兼ねて唐宋諸家の蘊奥を尋繹し、遂に光信以後萎靡振はざりし土佐派の書風を再興し、光長(承安頃即ち西暦第十二世紀の中頃)、光信(永正頃即ち西暦第十六世紀の初)と共に土佐の三筆と稱せらるゝに至れり、晩年屢禁中に召されて、造書を教覽に供するの榮を得たりしが、元祿四年(西暦一六九一年)七十五歳を以て歿せり、其宮殿樓閣臺觀亭榭を描くや、能く婉麗の妙巧を示し、其草木花實鳥獸蟲魚は動靜の姿態を盡さざるなし、殊に鶉に至りては最も寫生に意を用ゐ、且つ南宋の書院待詔李安忠の筆意に倣ひて其神髓を得たるに由り、後世圓山應舉一派の寫生家が極力して描き出せるものと雖も、遂に光起の作に凌駕すること能はざりしと云ふ、こゝに掲ぐる鶉圖は、則ち光起得意の作にして、筆々精妙、眞に三昧に至れるものと云ふ可し。

光成は光起の子にして、左衛門尉、左近衛將監及び刑部權大輔に歷任せられ、從五位下に至り、繪所預となる、後薙髪して、常山と號せしが、寶永七年(西暦一七一〇年)六十五歳を以て歿せり、父の業を繼で能く家法を傳へ、屢禁中に召され、御前に於て人物花鳥を書くの榮を荷へりと云ふ、ここに出せるものは、父光起との合作にして、其描くところ一株の素菊と二三根の草花に過ぎざれども、其筆致の閑雅なる、其傳彩の鮮麗なる、能く清爽無限の秋色を收め盡せり、もし彼れの落款なからんには、殆んど父の作と區別すること能はざらん、光成もまた良工にあらずや。

QUAIL (UDZURA) AND AUTUMNAL FOLIAGE.

(Kakemono, coloured; 2 feet 9 $\frac{5}{8}$ inches by 1 foot 5 $\frac{1}{4}$ inches.)

BY MITSUOKI TOSA AND MITSUNARI TOSA.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(WOOD-CUT.)

Mitsuoki Tosa, son of Mitsunori, was a general in the Imperial Guards and Superintendent of the Picture Bureau. When he retired he took the Buddhistic name Jôshô and used also the pseudonym Shunkaken in addition to his familiar name. Having lost his father while still young, he learned the secrets of art from a pupil of his grand-father Mitsuyoshi, besides studying the styles of the Chinese artists of Tang and Sung. He revived the art of the Tosa school, which had been waning since Mitsunobu, (beginning of the 16th century) and is generally ranked with him and Mitsunaga (middle of the 12th century), they together forming the "Three Artists" (lit. three pens) of the Tosa school. In his old age he was often invited to the Imperial Court and ordered to draw before the Throne. He died in the year 1691 in his seventy-fifth year. His paintings of palaces, halls, houses, huts or the like are generally very excellent and those of plants, flowers, birds, animals, etc., are exquisite and exact copies of the natural objects. This life-like picture of the quail (udzura) is said to have cost him much study. He acquired in it the secret of the style of Li An-chung of the Southern Sung dynasty. Later realists, like Ôkyo Maruyama, endeavoured to surpass him in depicting quails, but no one was successful in it. The picture here reproduced is an excellent sample of his work.

Mitsunari, son of Mitsuoki, succeeded his father in his official posts. He too assumed a Buddhistic name, Jôsan, when he retired. He died in the year 1710, aged sixty-five. In depicting human figures, flowers, birds, etc., he was not much behind his father, and similar Imperial favour was often granted him. The flowers here reproduced are by him; they were done in co-operation with his father who drew the quail alone. The skilful handling and beautiful colouring make us feel as if we were actually on the autumnal field. Had they left it unsigned, we could hardly believe that it was not all the work of one hand.



菊
土佐將監藏筆

鷺
土佐將監藏筆

雪中南天圖(紙本着色) 小川破笠筆

(竪二尺六寸、横一尺三寸二分)

男爵九鬼隆一君藏

徳川氏の覇業は第三代家光將軍の世に至りて定まり、海内また不逞の徒を出さず、民庶各其業に安んずるに及び、上下共に優遊逸樂の閑を得たり、而して第四代家綱、第五代綱吉の時代には、技藝文學、宗教等何れも官府の保護を得て、互に技巧を闘はし、研鑽に餘念なかりしが爲め、名家一時に輩出して、煥乎たる文物は前後を照映するに至れり、我史乘を繙くものは、隠元、木庵、卽非、心越、祐天、元政等の諸名僧、契沖、季吟、東滿、眞淵等の國學者、道春、春齋、闇齋、蕃山、順庵、仁齋、益軒、白石、徂徠、鳩巢、觀瀾等の漢學家、瑞軒、昆陽等の起業家、芭蕉、其角、嵐雪、許六等の俳人、巢林子、西鶴等の戲作者、探幽、尚信、光起、守景、常信、光琳、師宣、一蝶、祐信、長春等の丹青家、仁清、乾山等の陶工、前後相搖曳して、彼の二將軍の時代を莊嚴し、而して萬葉代匠記、本朝通鑑、禮儀類典、日本全圖の諸書の如き、東叡山の根本中堂、文殊堂等を始め、修學院(京都)、吹上(江戸城內)、後樂園(江戸小石川)の林泉の如きこの時に成り、伊萬里、燒松、本燒長門國萩、粟田燒、九谷燒、清水燒の如き亦此時代に起れり、所謂元祿時代(西曆第十七世紀の終)は此の如く、人才輩出し、文學に、美術に、工藝に、各其得意を發揮せしが故に、恰も百花燦然一時に煥發したるの觀を呈せり、而してこゝに掲ぐる南天圖の筆者小川破笠もまた此盛觀を構成せる一因子たり。

破笠氏は小川名は尙行、通稱を平助と云ひ、觀宗、宇破笠、笠翁、夢中庵、卯觀子等と號す、少壯の時に在りては、世潮に動かされ、放蕩逸遊を以て曠達と誤解し、遂に落魄の餘、憐を人の門頭に乞ふに至りしことありしが、後津輕家に仕へたり、曾て芭蕉の門に入りて俳諧を善くし、陶工は尾形乾山に學べり、また漆器を造るに妙を得、陶片、象牙、木石を嵌入して蒔繪を施すことを發明せり、所謂笠翁細工の聲名世に高し、又天性畫を好み、其師承する所詳ならざれども、或は狩野尚信に學び、其子常信と親交ありしと云ふ、而して其傳彩の妍麗なるは彼れが最も長所とする所なり、こゝに出せる南天圖を見るに、筆力精健、設色巧妙にして、而も一片の霸氣をも留めず、蓋し其曾て蕉門に於て養成せる一種の禪味が能く毫頭に發露し、斯道に於て優に一家を成すに至れる所以なる可し、破笠、延享四年(西曆一七四七年)に歿す、時に八十五齡なりしと云ふ。

NANTEN (NANDINA DOMESTICA) IN SNOW.

(Kakemono, coloured; 2 feet 7 inches by 1 foot 3 3/4 inches.)

BY HARITSU OGAWA.

OWNED BY BARON RYŪICHI KUKI.

(WOOD-CUT.)

The Tokugawa Shōgunate became firmly established in the time of the third Shōgun Iyemitsu; peace was restored over the whole land, and people were able to pursue their various occupations unmolested. The high and the low now found leisure for peaceful amusements and diversions; and during the time of the fourth Shōgun Iyetsuna and the fifth Tsunayoshi, industry, literature, art, religion, etc. were developed, under encouragement from the government, into a splendour unsurpassed in the annals of Japan. Great geniuses and divines appeared one after another, and those who read the history of Japan will find this epoch adorned by such great names as Ingen, Mokuan, Sokuhi, Shinyetsu, Yūten, and Genshō in Buddhist literature; Keichū, Kigin, Azumamaro, Mabuchi in Japanese literature; Dōshun, Shunsai, Ansai, Hanzan, Jun-an, Jinsai, Yekken, Hakuseki, Sorai, Kyūsō, and Kwanran in Chinese literature; Zuiken, Konyō and others in the field of business; Bashō, Kikaku, Ransetsu, Kyoroku and others in *Haikai* (a kind of short poetry); Sōrinshi (Chikamatsu Monzayemon), Seikaku and others in light literature; Tannyū, Naonobu, Mitsuoki, Morikagē, Tsunenobu, Kōrin, Moronobu, Itchō, Sukenobu and Nagaharu in painting, and Jinsei, Kenzan and others in porcelain. Books such as a Commentary on Man-yōshū ('Man-yō Daishōki'), a History of Japan ('Honchō-tsugan'), a Record of Ceremonies ('Reigi-riten') and a Map of Japan ('Nippon Zenzu') were written in this time; the temples in Ueno (Tōyēizan) were built; the gardens of Shugakuin (in Kyōto), Fukiagē (in Yedo, now Tōkyō) and Kōrakuyen (at Koishikawa, Yedo), were laid out; various kinds of pottery industries such as Imari, Matsumoto (at Hagi, Nagato province), Awata, Kutani, Kiyomidzu were originated, all in this period. In short, industry, art, and literature flourished everywhere in the Empire, and those above named were the flowers of the so-called 'Genroku' era (end of the 17th century).

Haritsu Ogawa, the painter of the picture here reproduced, was one of the greatest artists of this period. His family name is Naoyuki and his given name Heisuké, and he had many pseudonyms, Haritsu, Sōu, Kwan, Ritsuō, Muchūan, Bōkwanshi, etc. When young he fell into the vicious ways of the time, and led a dissipated life, mistaking licentiousness for unrestrained genius. This mode of life, it is said, reduced him to such straits that he actually begged alms at people's doors. Later on, however, he came into service under Lord Tsugaru of the province of Mutsu. He was a good composer of *Haikai* being a pupil of Bashō and was also skilled in the art of pottery which he learned from Kenzan, and in lacquer work, in which he invented what is known as 'Ritsuō Art,' a kind of mosaic work of gold lacquer inlaid with pieces of pottery, ivory, wood, or stone. By nature he was fond of painting and is said to have studied under Naonobu Kanō; at any rate Tsunenobu Kanō, son of Naonobu Kanō, was a friend of his. The picture here given is a drawing of great vigour and exquisite colouring (which latter was his forte, by the way); and there is not the least trace of vulgarity discernible in it. A kind of stoicism, which the painter imbibed from Bashō, permeates all his work making it in a way unique, and perhaps entitling him to be ranked among artists of not only great, but original genius. He died in 1747 at the age of eighty-five.



保津川眞景圖屏風一雙(紙本淡彩) 圓山應舉筆

(各竪五尺一寸、横一丈五尺九寸三分)

京都西村總左衛門君藏

圓山應舉、字は仲選、通稱を主水といふ、丹波國桑田郡に生れ、京都に來り、狩野派の石田幽汀に就て書を學び、出藍の譽を得たり、後、支那及び日本の古名畫を檢討して、各派の長所を取り、且つ力を寫生に致して、鮮麗輕妙なる一新機軸を創せり、是れによりて、京都の畫風は一變し、流派の何れを問はず、多少應舉の氣習を帶びざるなきに至れり、嘗て朝廷の命を奉じて、書を獻じ、數、優賞を蒙むりしが、特に大津(近江)三井寺の圓滿院に於て畫ける七難七福圖の如きは、光格天皇深く愛惜し、勅して寺門の外に出すを禁じ給へりと云ふ、以て其畫が如何に推重せられしかを知る可し、其遺作の世に現存するもの少からざる中に、花卉鳥魚の類は、筆姿斌媚、設色精緻、よく其狀を曲盡し、匠心の微妙は、た至らざる所なし、但し山水畫は、却て得意なる寫生的傾向に制せられ、専ら形似を事とせるが爲め、烟霞縹緲、描く可く描く可らざるの處に、山水の妙味自から存すること遺れたるの觀ありと評する者あり、然れども、吾人は寧ろ漫りに神韻を形似の外に求めて、不自然的怪譎の表現を得意とするの輩を去つて、天然の美を直寫し、其活動を遺さざる者に就かんとす

こゝに出せる八曲の屏風畫は、即ち應舉の大作にして、京都嵐山の麓を流るゝ大堰川の流源なる保津川、丹波急湍の圖なり、景は是れ近畿諸勝の冠冕、輕舸を操れば、河身の兩岸に出沒錯峙せる奇巖怪石は、之れを點綴する數株の老松と共に、氷を碎き珠を跳らせる澄潭に反映して、宛然畫中を行くの趣あり、而して本圖は、其風光の最も明媚なる處を、應舉の靈腕を以て寫し出せるもの、故に一たび之れに對すれば、眞に仙境に在るの思ひあらん、殊に其奔湍の勢に至りては、筆致生動、水聲將に紙中より發出し來らんとするの感なくんばあらず、畫史を見るに、應舉の死は寛政七乙卯西曆一七九五年七月十七日に在り、而して此圖の左隻には、其年の晩夏に寫せることを記せり、彼れが六十三歳の老境に達し、而も歿する前一月尙且つ強健斯の如きの筆を揮ふて、此大畫を作るの手腕を有せしは、實に驚嘆の外なきなり、其狩野探幽、探幽の傳は、第二冊竹林虎圖の處に在り、以來の大家と稱せらるゝもの宜なりと云ふ可し

SCENERY ON THE RIVER HÔZU.

(A pair of folding screens, slightly-coloured; each, 5 feet $3\frac{3}{4}$ inch by 15 feet $9\frac{3}{4}$ inches.

BY ÔKYO MARUYAMA.

OWNED BY Mr. SÔZAYEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Ôkyo Maruyama, otherwise known by the name of Mondo, was born in Kuwada in the province of Tanba. While still young he went to Kyôto where he studied painting with Yûtei Ishida who belonged to the Kanô school. He soon distinguished himself in art, and on investigating the styles of the old masters of China and Japan, took special interest in life-like pictures, on which he founded his own exquisite style. His influence upon the artists of the capital was so great that it caused a revolution in art, all the schools imitating him more or less. He painted many pictures by Imperial or Shôgunate orders and won several high prizes. Emperor Kôkaku was so pleased with his picture of the seven grades of adversity and the seven grades of prosperity, which he painted in Yenman-in, Miidera, Ôtsu, that he strictly forbade it to be brought out of the precinct of the temple.

Many of his productions have been preserved to us, among which his plants, flowers, animals, insects and fishes are simply excellent in handling and fine in colouring, and show his great ability in the life-like copying of small objects. But we cannot agree with those of his critics who claim that this realistic tendency of his was a drawback to him in depicting landscapes, for we equally admire those of his which we have, and which show his earnest endeavour to copy the natural beauty of mountains and rivers as they are, and contain none of those objects of an imaginary character, which are seen in the paintings of some artists.

The pictures on the pair of folding screens here reproduced are by Ôkyo. They represent the river Hôzu in Tanba, which is a favourite place with pleasure seekers at all seasons. The dark and curiously-formed rocks with their old pines are well contrasted with the snowy whiteness of the seething torrent. Indeed, so vivid are these pictures that we feel ourselves on the very spot. These were painted just a month before his death (in 1795) as the date found on the right edge of the first picture shows. He was then sixty-three years old and yet seems to have still preserved his strength, to be able to produce such large pictures. These were no doubt his very last works. He is renowned as the greatest artist since Tannyû Kanô, whose life is to be found in the second volume of the present series.





獼猴圖(絹本着色) 森祖仙筆

三幅對中の二幅

(各 竪三尺五寸一分、横一尺二寸九分)

侯爵伊達宗徳君藏

森祖仙、名は守象、字は叔牙、祖仙晩年、狙仙と改むは其號にして、又靈明菴とも稱す、延享四年(西曆一七四七年)生る、攝津西宮の人、或は云ふ九州長崎の人なりと、後大阪に移住す、初め狩野派の流を挹み、種々の畫を作りしが、既にして大に悟る所あり、限りあるの手腕を以て力を多方に用ゆるの遂に大名を成す所以にあらざるを思ひ、専ら心を寫猿の一邊に傾注したりしかば、其獼猴の畫は能く入神の妙を極め、果して一世の稱譽を博するに至れり、傳へ云ふ、其初め長崎に在るの日、一獵者に托して一猿を得たり、乃ち之れを庭樹に繋ぎ、自ら其傍に起臥して、猿の形狀動作を寫すこと幾回なるを知らず、一日練上に淨寫して、某士の鑑を乞ふ、某云く、惜むらくは是れ人家養畜の猿にして、山中自在の猿にあらずと、是に於て山中に入り、切磋年を重ねて大に得る所ありしと、而して生平の起居動作の如きも、宛然猿の如くなりしと云ふ、蓋し其技に熱心なるより、遂に獼猴三昧を發得して然りしに、あらざるを得んや、其所作の猿圖が逼真の妙を極むるは、たまたま以て俗眼を悦ばしむるに足るも、未だ雅賞に値せずと云ふ者あれども、これ過酷の評のみ、試みに茲に掲ぐる二圖を見よ、一は玲瓏たる老幹に母子の春猿を寫して、慈愛の情滿幅に溢れ、一は半枯の樹梢に一雙の愁猿を畫きて、將に客腸を寸斷せんとするの趣あるにあらずや、かの緻密なる寫生を以て一派を開きし圓山應舉の如きも、其動物を畫くや、祖仙の筆法を參酌したりと云ふ、良に故ありと謂ふ可し、而して此畫は彼れが壯年の作なる可し、祖仙の死は文政四年(西曆一八二一年)にあり、時に七十五歳なりと云ふ

MONKEYS.

(Two Kakemono, coloured; each, 3 feet 6 inches by 1 foot 3¾ inches.)

BY SOSEN MORI.

OWNED BY MARQUIS MUNENORI DATÉ.

(COLLOTYPE.)

Sosen Mori, otherwise known as Morikata or Reimyōan, was born in 1747 at Nishinomiya, Settsu, or at Nagasaki according to another authority, afterwards removing to Ōsaka. While he was engaged in painting pictures of various sorts, in the style of the Kanō school, the happy thought came to him all of a sudden that the application of one's whole attention to one subject is the only way for a man of limited talent to win great fame. From that time on he applied himself exclusively to the life-like drawing of monkeys, in which he became a famous, indeed an unrivaled artist. While in Nagasaki he is said to have asked a hunter to catch a monkey alive. On obtaining it he fastened it to a tree in his garden, sat himself down near it and sketched it from day to day in different attitudes. Once he showed a copy to a friend of his, who though admiring it, said that the monkey was a tame and not a wild one. On this he betook himself to the forest in order to draw a wild monkey, and after untiring efforts for several years succeeded. His own manners are said to have become somewhat monkeyish through his keen interest in the study. The two reproductions here given are excellent specimens of his monkey-pictures. One depicts a mother monkey with her baby on the branch of a plum tree in full bloom; the other shows two old ones mourning on a pine tree. That great realistic painter, Ōkyo Maruyama, is said to have imitated Sosen's style of painting animals. These pictures seem to be productions of his younger days. He died in 1821, aged seventy-five.

なる可し藤山の派は文政四年(西暦一八二一年)にあり、時に二十五年は
参詣したりと云ふ史に依ありと謂ふ可し、而して此書は彼の壯年の作
主を以て一派を開きし圓山應舉の如きも、其師の書を多く、藤山の筆法を
書きて、其の容態を才難せんとするの趣あることあるを、その秘密なる寫
子の春葉を寫して慈愛の情滿福に溢れ、一か半杯の樹梢に一雙の戀猿を
この過精の筆のふ矯ふに、茲に附くる二圖を見よ、一は母猿たる老猿に母
を以て藤山の容態を脱ししむるに、是るも未だ雅賞に値せずと云ふ者ありても、
然ししにあらざるを得んや、其師の作の意圖は、逼真の妙を極むるは、たまた
の映るなりしと云ふ蓋し其技に熱心なるより、遂に藤山三昧を發覺して
卒に重んじて大に譽る所ありしと、而して生平の起居動作の如きも、然る藤
人家養書の藤に、して山中自在の猿にあらずと、是に於て山中に入ると、藤
るを映るなり、一日藤上に管寫して、某士の鑑を乞ふ、某云く惜むとく、是は
之れを藤樹に樂み、自に其技に耽りて、藤の形狀動作を寫すこと、幾回かは
あり、轉へ云ふ其時め、其師に在るの一日、鑑書に托して一猿を得たり、又さ
や、其藤の畫は、能く人趣の妙を極め、果して一世の雅譽を得するに至
大谷を如て、以てあらざるを思ひ、專ら心を寫猿の一途に傾注したるに
に、して大に習ふ所あり、期あるの手腕を以て、たゞその用ゆるの途に
人なりと、遂に大趣に終せし、時め、其師の端を思ふ、藤の畫を伴ひし、其師
も、藤す、藤亭四年(西暦一八四七年)に在る、藤澤重宮の人、返り云ふ、九州長崎の
森藤山、其の字、藤山、藤仙(藤亭、藤仙と號す)は、其師にして、又靈明甚と

森藤山藏宗藤書藏

(各三頁正七二頁、藤一頁正七二頁)

三編 藤中の二編

藤圖(藤本首) 藤山筆

MONKEYS.

(Two Kakemono, coloured; each, 3 feet 6 inches by 1 foot 3½ inches.)

BY SOSEN MORI.

OWNED BY MARGUIS MUNENORI DATE.

(COLLOTYPE.)

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西王母圖屏風(金碧紙本着色) 狩野探信筆

(竪五尺三寸八分、横八尺二寸五分)

京都紫野臨濟宗大本山大徳寺藏

狩野畫派は祐勢に起り、其子元信に迫りて、土佐畫派に對し巍然一家を爲せしが、後この畫派は、京と江戸とに分れ、江戸の狩野家は更に分岐して、居處に隨ひ、各其稱呼を立つるに至れり、中橋狩野、鍛冶橋狩野、木挽町狩野、駿河臺狩野等即ち是れなり、探信は探牧の子にして、鍛冶橋狩野に屬し、名を守道といひ、興齋と號す、畫法を父に學び、頗る能手の聞えあり、將軍家の爲めに手腕を揮ひて其愛玩を受けたりと云ふ、天保六年(西曆一八三五年)五十一歳を以て世を終れり、是れより先き、狩野探幽の子にも探信と號せし者あり、故に世人之れを區別せんが爲めに、この圖の筆者を守道探信と呼べり、こゝに掲ぐる圖は、西王母と名くる女仙の瑤池上に於ける居處を寫し出せるものなり、王母の仙話は、支那周朝の末(西曆紀元前第七世紀頃)より民間に存せしものなるが、前漢の武帝の時(西曆紀元前第二世紀)王母は五色の班龍を駕せる紫雲輦に乘じ來りて七枚の桃實を獻じ、この美菓は三千年にして一たび花を開き、更に三千年を経て其實熟す、人若し之れを食ふときは長生不死の壽を得と告げたりと云ふことあり、此圖は此仙話に基き、王母が漢皇を訪はんとして仙桃を採らしむるの狀を描けるものなり、着筆設彩共に精巧にして、能く家道を守るものと云ふ可し、但し人物の顔貌同一にして表現に乏しきは、甚だ惜む可き點なれども、探信の作としては免れ難き所なる可し

HSI-WANG-MU (SEIÔBO).

(Folding gold screen, coloured; 5 feet 4 $\frac{7}{8}$ inches by 8 feet 2 $\frac{3}{8}$ inches.)

BY TANSIN KANÔ.

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

The Kanô school began with Yûsei, but its fame was first firmly established against the Tosa school by Motonobu, son of Yûsei. Later on it was divided into two branches, the Kyôto and the Yedo, which latter was again split up into four subdivisions which were distinguished by the names of the places where each of the four Kanô lived, viz. Nakabashi, Kajibashi, Kobikichô and Surugadai. Our artist, **Tanshin**, was a son of Tanboku and belonged to the branch of the Kajibashi Kanô. He was known also under other names, as Morimichi and Kôsai. He learned painting from his father and won fame as an able artist, which brought him to the position of painter to the Shôgunate. He died in 1835, aged fifty-one. Among the sons of Tannyû Kanô there was an artist of the name of Tanshin. To distinguish our artist from him people call him 'Morimichi Tanshin.'

The picture here reproduced gives the resort of a fairy Hsi-wang-mu (Seiôbo) who is said to have lived on the bank of the Yan-chi pond. The fairy tale of Hsi-wang-mu dates from the Chou dynasty of China (7th century B.C.). She is said to have appeared riding in a cloud-vehicle and to have brought seven peaches to present to Emperor Wu of the Former Han dynasty (2nd century B.C.). She explained that the beautiful peaches blossomed but once in 3,000 years and bore fruit once in another 3,000 years and that, if a man ate of this fruit, he would enjoy everlasting life. The picture here given shows her gathering the fruit previous to her visit to the Emperor. We see that Tanshin in it strictly observed the traditional method of his school, each line being so fine and delicate and the colouring so exquisite. There is very little variety in the figures, however, and they are somewhat wanting in expression. But save for these two points we find nothing to criticize.

五ノ漢を祖とする

[illegible]

京勝紫雲齋書宗大木山大藏書

(望正只三廿八食，對八只二廿正食)

西王母圖(金碧本善色) 快便對書華

HSI-WANG-MU (SEIÖBO).

(Folding gold screen, coloured; 5 feet 4 $\frac{1}{8}$ inches by 8 feet 2 $\frac{3}{8}$ inches).

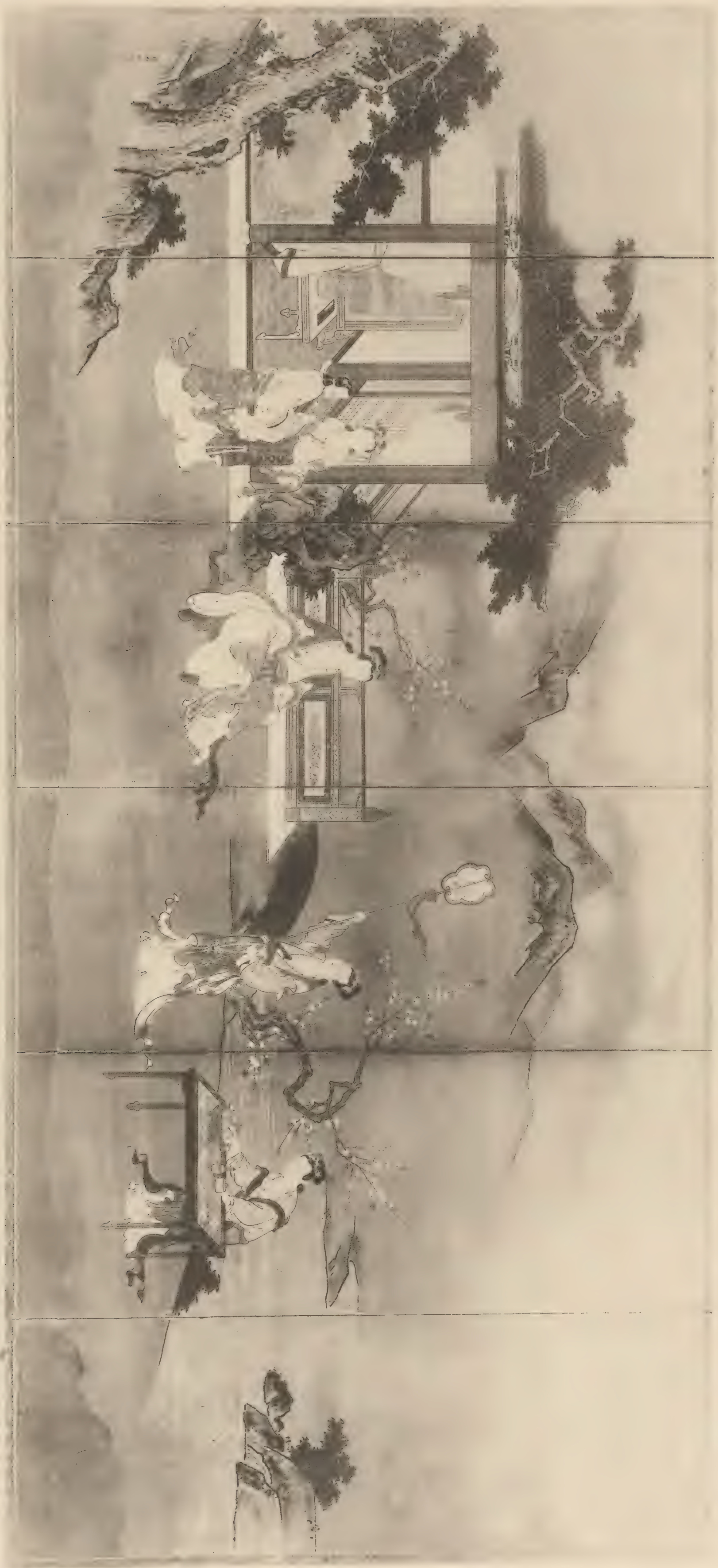
BY TANSIN KANO.

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

from him people call him 'Morimichi Tanshin'. Among the sons of Tanyû Kanô there was an artist of the name of Tanshin. To distinguish our artist, which brought him to the position of painter to the Shôgunate. He died in 1835, aged fifty-one. other names as Morimichi and Kôzai. He learned painting from his father and won fame as an able was a son of Tansoku and belonged to the branch of the Kajibashi Kanô. He was known also under each of the four Kanô lived, viz. Nakabashi, Kajibashi, Kobikichô and Surugadai. Our artist, **Tanshin**, latter was again split up into four subdivisions which were distinguished by the names of the places where by Motonobu, son of Yûsei. Later on it was divided into two branches, the Kyôto and the Yedo, which The Kanô school began with Yûsei, but its fame was first firmly established against the Tosa school.

These two points we find nothing to criticize. The picture here reproduced gives the resort of a fairy Hsi-wang-mu (Seido) who is said to have lived on the bank of the Yan-chi pond. The fairy tale of Hsi-wang-mu dates from the Chou dynasty of China (7th century B.C.). She is said to have appeared riding in a cloud-vehicle and to have brought seven peaches to present to Emperor Wu of the Former Han dynasty (2nd century B.C.). She explained that the beautiful peaches blossomed but once in 3,000 years and bore fruit once in another 3,000 years and that if a man ate of this fruit, he would enjoy everlasting life. The picture here given shows her gathering the fruit previous to her visit to the Emperor. We see that Tanshin in it strictly observed the traditional method of his school, each line being so fine and delicate and the colouring so exquisite. There is very little variety in the figures, however, and they are somewhat wanting in expression. But save for



孔雀圖(絹本着色) 岸駒筆

(竪七尺、横五尺)

京都西村總左衛門君藏

岸駒、姓は佐伯氏は岸諱は昌明、一名を駒といひ、幼名を健介と云ふ、
貴然は其字なり、また華陽同功館、蘭齋鳩巢樓、可觀堂、虎頭館等の號
あり、其父文右衛門はもと越中富山の藩士なりしが、致仕して加賀
に移れり、駒は寛延二年(西曆一七四九年)同國金澤に生る、長じて諸
方に遊び、京都に赴きて有栖川宮に仕へ、侍臣となり、雅樂介と稱す、
後、朝廷に召され、主殿大屬より轉じて越前介となり、屢、宮中の書事
を勤む、天保七年、積年の功勞に依りて藏人所衆に補し、從五位下に
敘せられ、越前守に進む、同九年(西曆一八三八年)齡九十にして卒す、
その洛北岩倉の一慶寺を修理して之れに居り、又一菴を山腹に作
りて天開窟と號せしは晩年のことなりしと云ふ、駒幼にして書を
好み、沉銓(南蘋)と號し、支那浙江省吳興の人、畫に工なり、享保十六年、
即ち西曆一七三一年始めて長崎に來り、我畫界に貢獻せし所少な
からずを慕ひ、其筆風を學びて翎毛花卉を畫き、後諸家を折衷して
自ら一格を創し、一家を成して名聲を海内に揚ぐ、遠近乃ち其書を
爭ひ求め、一門子姪爲めに書を業とする者夥しきに至れり
茲に掲ぐる孔雀の大畫は、岸駒が壯年時代の作にして、用意周密、傳
彩妍麗、南蘋の遺韻澤々掬す可し、駒が當時、圓山、四條の流派各、盛を
競ひ、時尚を制するの時に方り、新たに生面を開きて之れと相對峙
せる所以の偶然ならざるを知るに足れり、洵に是れ彼れが遺蹟中
の傑作なりと云ふ可し

PEAFOWLS.

(Kakemono, coloured; 6 feet 11½ inches by 4 feet 11½ inches.)

BY GANKU.

OWNED BY Mr. SÔZAEMON NISHIMURA, KYÔTO.

(COLLOTYPE.)

Ganku was a native of Kanazawa, Kaga province. At the age of twenty-five he went to Kyôto, where he became acquainted with Prince Arisugawa and became his attendant, afterwards entering the Court as an official at the Palace Keepers Bureau. He painted screens and sliding doors in the Palace and also presented many pictures to the Shôgun, and thus was loaded with favours. From a position at the Imperial Treasury he was promoted to the Governorship of Echizen and was given the Court Rank of the 'Lower Fifth Grade.' He died in the 9th year of the Tempô period (1838) at the age of ninety. Ganku studied, at first, the style of Chin Nan-pin (a native of Wu-hsing, Che-chiang, China). He was highly skilled in painting human figures, flowers, birds, orchids, and chrysanthemums. Afterwards he studied the excellencies of various great masters, and at last formed his own style. His pictures were not only delicate and beautiful, but also subtle and brilliant. Kayô, Dôkôkan, Ransai, Kyûsôrô, Tenkaikutsu, etc., were his art-names. Once some Chinese asked him to paint a picture of Mount Fuji, and as remuneration presented him with a tiger's head. He was very much pleased with the present, and from that time used still another pseudonym, Kotôkwan, meaning 'Tiger's Head Hall.' He also studied from this head how to paint tigers, in which he became very skilful.

The picture of the peafowls here given is one of his earlier productions. It is an elaborately executed and brilliantly coloured picture; and very typical of his style. He was indeed a great painter and held his own against the Maruyama and Shijô schools at the time when they were at the height of their popularity. This picture is one of the best of his works.



石山寺縁起畫卷(紙本着色) 谷文晁筆

全七卷中第六卷の一段

(各卷全長五丈五尺七寸餘、豎幅一尺一寸一分)

近江國眞言宗石山寺藏

石山寺の觀世音大士が藤原時代西曆第九世紀の央より第十二世紀に至るより殊に貴賤上下の信仰を得、遠近の諸國より參籠祈願する者多かりしことは、既に第二冊、隆兼の縁起畫卷に就て記せしが、この大士が信者に與へたる利益の奇異なる事蹟を描きたるものを石山寺縁起とす、全數七卷あり、首の三卷は高階隆兼、第四卷は土佐光信、第五卷は栗田口隆光の筆と傳へり、第六、第七の二卷は白河樂翁侯(西曆第十八八九世紀の交、徳川幕府の執政となりし賢士)が文化(西曆第十九世紀の初)の頃、寺主の需に應じて飛鳥井雅章卿のかゝれし詞書のありしに基き、新たに圖を作りて、文晁に畫かしめ、二卷となして本編に補續せられしものなり、其圖は専ら年中行事、春日驗記、其他の古畫によるといへども、まゝ、新意を出したり、昔し正應年間(西曆一二八八年—一二九二年)京都白河に住せし少女が、母の貧苦を悲み、石山寺の觀世音に援助を祈りしも、其驗なかりしに由り、遂に身を大津(滋賀縣)の浦に賣り、得たる所の金を母に遣り、己れは琵琶湖上の船に投せしが、偶、暴風俄に起りて船を覆し、人畜共に溺死の厄に罹りたるに、獨り彼の少女のみ一頭の白馬に助けられ、湖岸に安着するを得たりしかば、浦人は其孝心深きが爲めに大士の救に遇へるものとし、母の家に送還したりと云ふ、こゝに出せる圖は少女が岸に達し、大士の冥助によりて危難を救はれたる狀を浦頭の人々に語る處を描けるものなり、其奇瑞に驚ける貴賤老若、及び風浪に憊れたる少女の姿態、一々紙上に宛然たり、下部の波濤は上部の人物、家屋に對して聊か調和を破るの嫌あれども、是れ寧ろ筆者が古土佐派の遺法を參酌して、一趣向を立てたるものなれば、彼の隆兼等の筆蹟と對比せんには、おのづから其意匠の妙趣を了悟するを得べし。

谷文晁は江戸の人、初は文朝といひ、後ち文伍といふ、俗稱は文五郎、寫山樓、書學齋、無二畦、叟等の號あり、江戸の人にして、谷麓谷の男なり、幼より丹青を嗜み、加藤文麗渡邊玄對、鈴木芙蓉等に就きて其法を學び、後宋元明清諸名匠の畫法を檢討し、又雪舟探幽は云ふに及ばず、古土佐の遺風をも研究して、遂に一家の祖となり、幕府及び其分家なる田安侯に仕へたり、其山水、花鳥、蟲魚等、畫として精妙ならざるはなく、狩野探幽以後多く比儔を見ざるの大家なり、文晁の山水畫には、揮灑縱橫なる墨畫と、青綠なる金碧畫とあるは、人の知る所なり、又樂翁侯の命に依て著す所の集古十種の如きは、本邦歴史及び美術の史料として、實に一日もなかる可からざるものなり、其他本朝畫纂、文晁畫譚等を著せり、天保十二年(西曆一八四一年)歿す、時に年七十八。

PANORAMA OF THE TEMPLE ISHIYAMADERA.

(A portion of the sixth of the seven rolls, coloured; each roll, 55 feet 8 inches by 1 foot 1 1/4 inch.)

BY BUNCHÔ TANI.

OWNED BY THE TEMPLE, ISHIYAMADERA, ÔMI.

(COLLOTYPE.)

Avalokiteśvara of the temple, Ishiyamadera, began to be universally worshipped from the Fujiwara period (middle of the 9th century to the 12th century), pilgrims from all quarters thronging there in increasing numbers from year to year. This fact has been spoken about in VOL. II. (Takakané's 'Historical Picture of Ishiyamadera'). The present rolls purport to record the beneficial works done by the Boddhi-sattva Avalokiteśvara. They are seven in all. The first three were drawn by Takakané Takashina, the fourth by Mitsunobu Tosa, the fifth by Takamitsu Awataguchi and to these the sixth and seventh were added by Bunchô Tani by order of Lord Shirakawa (a minister in the Shogunate of Tokugawa between the 18th and 19th centuries). There is a work recording the miracles of the Avalokiteśvara of Ishiyamadera by Masa-aki Asukai. The pictures were therefore ordered to be painted in accordance with this record.

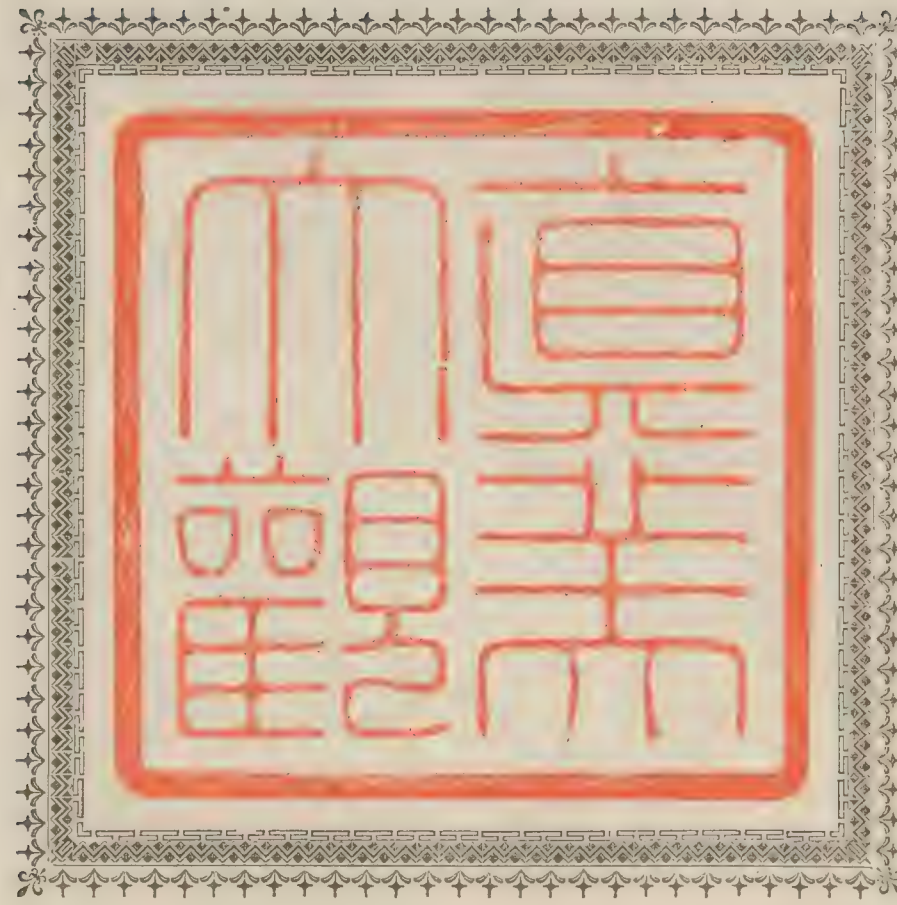
The reproduction here given is a section of the 6th roll and the incident depicted in it is as follows:—"In the Shô-ô period (1288-1292) there was a young girl in Shirakawa, Kyôto, who was very poor and had no means whatever of supporting her mother. She earnestly prayed for help to the patron saint of the temple there, but all in vain. So she at last determined to sell herself and thereby getting a certain amount of money, sent it to her mother. When she was crossing Lake Biwa to Ôtsu, she was so unfortunate as to meet with an unexpected storm. The ship was capsized and all the animals and all the people on board save one were drowned, but she was happily rescued by a white horse who swam safely to the shore. The people of Ôtsu, considering that by virtue of her exceptional filial piety, Avalokiteśvara had saved her life, sent her back to her mother." Here in this picture the conclusion of the incident is shown. The girl (she at the left with long hair) is just out of the water and is telling the people what she has experienced, all wondering at the miraculous occurrence. The wonder on all the faces, young and old, and the girl's emaciated features are skilfully depicted. The waves breaking on the shore may seem to be somewhat out of harmony, but the exquisiteness of the design will be seen by comparing this with the rolls by Takakané, for it is in this that the painter, adopting the style of the old Tosa school, originated a device of his own.

Bunchô Tani, the painter, was a native of Yedo (now Tôkyô). He had many pseudonyms, Bungo, Shazanrô, Gagakusai, etc. While still young he was fond of art and began to study under Bunrei Katô, Gentai Watanabé, and Fuyô Suzuki. Afterwards he investigated all the styles of Sung, Yuan, Ming, and Ching (the present dynasty) of China, and studied also the methods of Sesshû, Tannyû and the Tosa school. He at last became the founder of a new style and served as an artist under the Shogunate and Lord Tayasu. He was skilled in landscapes, human figures, flowers, birds, insects, fishes and the like; in these not many have excelled him since Tannyû Kanô. It is a well known fact that there are in his works two kinds of landscape paintings, one being a rough ink-sketch, the other a minute colour-sketch. The 'Shûko Jisshu,' which he compiled by order of Lord Shirakawa, is important—indeed indispensable—not only for the artist but for the historian as well. There are two works written by him i.e. 'Honchô Gwasan' (a collection of Japanese pictures) and 'Bunchô Gwadan' (a treatise on paintings). He died in 1841, aged seventy-eight.



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